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A Listener's Guide to Victoria's Alternative Radio



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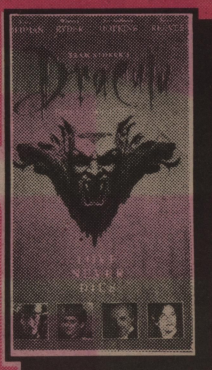
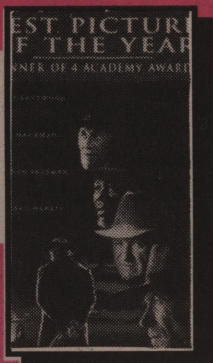
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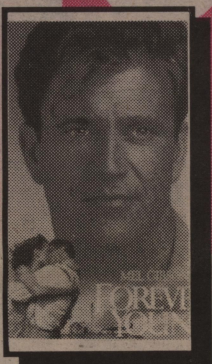
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## Life at the 'FUV

by Magnus Thyvold

**M**etaphysically speaking (and otherwise), CFUV's metaphysical program *Magic Happens* will be taking a hiatus for the summer. Host Ridgley Clarke is going to take the summer off but will be back in September. Taking over *Magic Happens'* Tuesday 1pm time slot is *The Earth Chronicles*, a 60 minute program about our Earth, the Canadian environment and how you can learn to protect it. The series is produced by CFMU at McMaster University in Hamilton, Ontario.

Linda Gibb has taken over CFUV *Magazine* on Mondays at noon. Linda has been a volunteer at CFUV off and on for years and is one of our most experienced public affairs hosts. Her new Monday show will focus primarily on the Victoria arts scene.

Some well-known types on our rock department are doing the time-slot shuffle. Ted Smart a.k.a. Operator #38, and past CFUV Radio Club President is giving up his Wednesday evening slot (10:30 - 12:30). Elspeth Haughton will be picking up sticks to move *Elf-Pets Musical Muse* to Wednesday nights from Mondays while the *Cruiser* moves into the newly vacated Monday night from his old haunt on Wednesday mornings. Rebecca Kraatz and Christine Millar broadcast *Live from Heaven* alternating Friday evenings from 9 - 10:30. Also Donny Steveburg will be taking over alternating Tuesday Latenight.

As always, CFUV is looking for new volunteers. We are particularly in need of new public affairs hosts and newsreaders. If you are interested, call us at 721-8702 or drop by the station on the 2nd floor of the Student Union Building at UVic.

Finally, CFUV application for renewal of its broadcast license has been put to Public Notice by the CRTC. If you are interested you may submit an 'intervention' either in support or opposition to CFUV's application. The deadline for interventions is June 8, 1993. It is important to note that a specific (but simple) procedure for submitting interventions is required by the CRTC and we would be happy to tell you all about it if you call us at 721-8702. ▲

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June  
1993

Volume 7, Number 12



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Letters, manuscripts, photographs, and graphics are welcome but will only be returned when accompanied by a SASE. Submissions may be sent to:

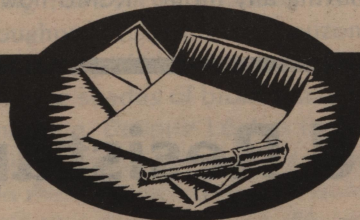
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Letters to



the Editor

## Joey B. Feedback

To anyone who obtained a copy of Joey B's "CFUV SUCKS and Here's Why..." pamphlet:

We don't want anyone who doesn't know much about CFUV to get the wrong idea about the station. The pamphlet was one person's interpretation of how the station works. We, for two, have been doing a show at CFUV for over two years now. When we started we were 16 years old, and since that time have never had any problems with either the station or the management. Any difficulties we have encountered have been promptly and willingly remedied by the management or other 'Fuv members. DJing has been (and continues to be!) an altogether enjoyable experience, but we were not simply handed a show. Not everyone who joins the Radio Club actually receives a show, and those who do work hard to keep their show — and the station — running.

Mr. B. claimed that the pressures at CFUV were comparable to "wartime training of fighter pilots." As On-Air hosts we have never experienced pressures more extreme than "Which song shall we play next?" The training simply included the bare necessities of how to work the equipment, and involved considerably fewer blinking lights than the control panel of an aircraft. The skills we acquired were easy enough for two 16 year olds to master, despite our profound lack of technical wizardry and physics degrees.

It is unfortunate that Mr. B. has not found CFUV to his liking. Campus / Community radio (CFUV is NOT simply "the UVIC radio

station") is not for everyone, and we regret that Mr. B. felt it necessary to try and deprive other potential Radio Club members of the wonderful experience we have had.

Please consider this, our "alternative" opinion, and make up your own mind about CFUV. Thank you.

P.S. To Mr. B.: We have shown your pamphlet to English students and teachers alike, and it is not simply the opinion of the editor of Offbeat that your article was "verbose."

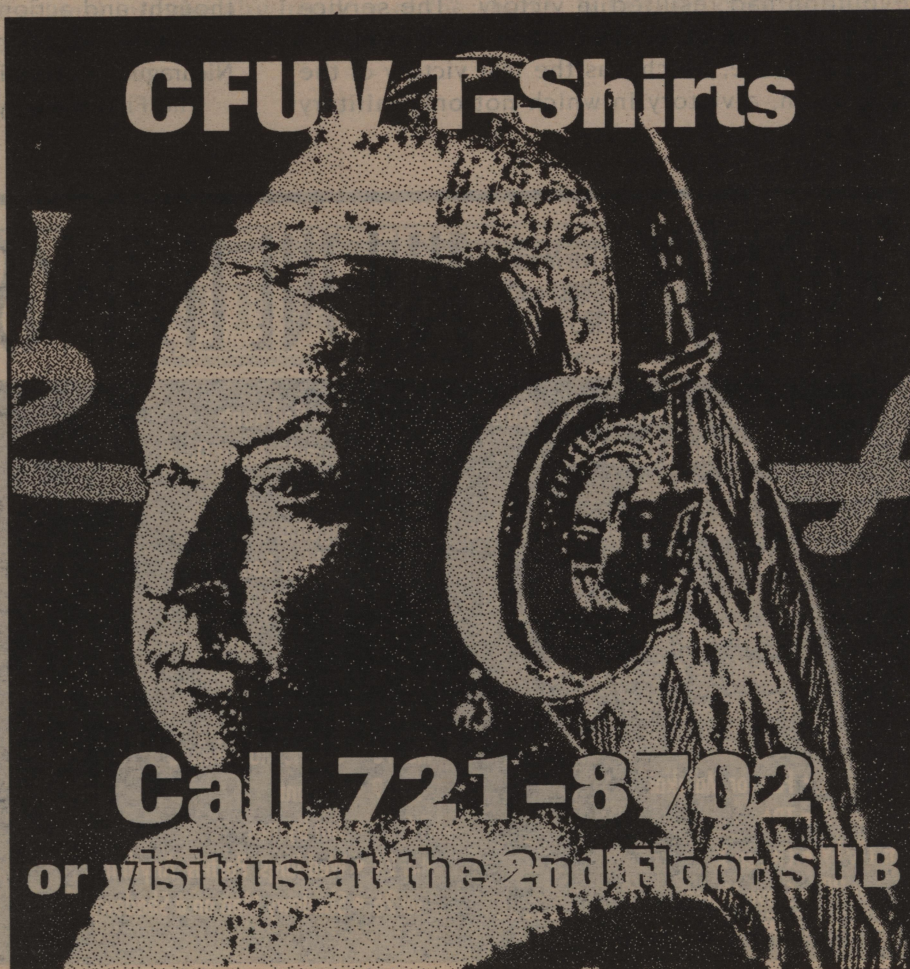
Matt Kowalyk and Mike Pollard

## Apology

CFUV and Offbeat apologize to all readers offended by the recent hump interview (Offbeat, April '93, p. 3). This publishing error has been seriously examined so as not to repeat the incident. ▲

CFUV  
SUCKS

## CFUV T-Shirts







# Big Sellout:

## The Greening of Public Radio

by Magnus Thyvold

A lot of very disturbing trends are taking place in the world of public/community radio in the United States. Although it may seem to us at CFUV (and hopefully to you listeners) pretty clear what a community or public radio ought to, or ought not to, be trying to do, at many community and public stations in the U.S., management has completely lost sight of what community is supposed to be all about.

A recent article in CiTR's *Discorder Magazine* (April 1993, by Sara Lapsley) tells the story of the new KCMU. KCMU 90.9 fm is Seattle's largest non-commercial radio station. At an October 1992 staff meeting, management announced, with no input from staff or volunteers, major programming and format changes. These changes included the elimination of numerous on-air shifts, the introduction of imported news from the Christian Science Monitor at the top of every hour, a new "folk" show which actually plays light classic rock and a four hour program imported from WXPB at U of Pennsylvania that airs five days a week and features many established acts (Sting, Peter Gabriel, Paul Simon). The rationale for these changes: to score a 1.0 share on the Arbitron Ratings and realize financial benefits which were hoped to be "incredible".

Many staff and volunteers were totally opposed to these changes and organized CURSE (Censorship Undermines Radio Station Ethics) to take the issue station direction to the public. Management's response was an attempt to silence their critics: a memo was issued banning discussion of any internal matters. By December, two months after the changes were introduced, over 30 volunteers had been fired or had quit over a "battery of KCMU policies designed to remove the public and volunteers from having any input." KCMU now finds

itself embroiled in a lawsuit between CURSE and management for control of the station and, more importantly, over the station's future direction.

Events at KCMU are by no means unique. An article from the Utne Reader (reprinted from the Whole Earth Review, Winter 1992, by Rachel Anne Goodman) outlines some of the trends. Chief among these is an increasing tendency at many stations to look at the bottom line when determining programming direction. This attitude is reflected in the number of stations who describe their target audience as "upwardly mobile, educated youth", "upscale, affluent, societally conscious", "25-50 urban professionals". Such descriptions far outstrip ones like "ethnic/cultural" or "diverse".

What this means for programming takes many forms, but it is rarely conducive to diverse or quality programming. WHYY in Philadelphia used to have a very diverse format featuring news classical, folk, blues, jazz and local public affairs (sound familiar?). One day volunteers were called to a meeting and told that they were no longer needed, as the station was going to an all-news format. And this after WXPB (see above) had made its own move to sound more professional, eliminating student volunteers and programs as it sought to appeal to a baby boomer audience. Another station axed its Bluegrass program because the program's rural listeners weren't "educated and upscale enough" even though the station was located in a largely rural area.

Small town community station KPRN in Grand Junction, Colorado virtually eliminated itself when it's board of directors, against the wishes of the Community Advisory Board, turned it into little more than re-broadcast station for big city cousin KCFR in Denver. So much for community radio in Grand Junction. This would be akin to CFUV deciding it's too much trouble putting on our own programming so we'll just re-broadcast whatever CiTR is doing. Like KCMU, KPRN finds itself the focus of a court battle for control of the station.

Many stations are investing heavily in audience research and expensive Arbitron rating services, making decisions on what to air based on the resulting numbers. Many stations, including KCMU, employ computer software scheduling systems to create playlists and in many cases control programming. Such systems can categorize by any number of criteria

**Sellout cont'd pg. 18** ▶

## Revolution and Resistance Radio

by John Henry and Amanda

Despite the proliferation of video, TV, computers and other acoutrements of a global village, the radio is still the most relied upon device as a media source. Lack of economic resources throughout the world coupled by a high global illiteracy rate makes radio an easily afforded and understood medium. This accessibility has made it an invaluable tool of government propaganda.

Yet the reverse is also true. Many revolutionaries have utilized radio as a means of communicating with those in remote rural areas. One of the first things revolutionaries set out to accomplish, is taking over radio stations or creating their own.

The power of radio was evident in the Cuban revolution when the rebels began Radio Rebelde on Feb. 24, 1958. Carlos Franqui, Radio Rebelde director, interviewed Fidel Castro after six months of revolution had resulted in victory: "The service provided by the radio was extraordinarily useful in the final battle, which was the last victory of the Revolution, a victory in which not only military

combatants participated but also the people, labourers, the working classes, the press."

Radio's importance to Anarchists or any revolutionaries is illustrated in Franqui's book *Diary of the Cuban Revolution*. He states, "We installed Radio Rebelde in the CMKC station in Santiago de Cuba. From there, we made contact with the entire country." Throughout the Cuban Revolution, the rebels had to combat negative publicity from the mainstream press (Radio Progreso). This was only accomplished by establishing alternative media sources such as Radio Rebelde. Herbert Matthews quotes Ché Guevara on the effectiveness of Radio Rebelde: "When other fronts were opened up, each had its own local radio receivers and transmitters. Radio Rebelde proved highly effective in circumventing Batista's press censorship." The capacity of radio as an alternative for revolutionary thought and action was not only used during the Cuban Revolution, radio was an essential part of the Nicaraguan Revolution as well.

The first radio system in Nicaragua was set up in

1931 by the government. Because of rebel leader Augusto Sandino's frequent sabotaging of telephone and telegraph lines and disrupting of military communications, the United States Marines built the Radio Nacional. Military control obviously influenced broadcasting, giving it a pro-government and pro-American slant.

In July 1978, when Somoza was still in power and the revolution was brewing, the alternative station, Radio Sandino, started up. Radio Sandino broadcasted a mix of beautiful Nicaraguan revolutionary music, personal messages and revolutionary bulletins. Some former National Guard officers conducted anti-regime propaganda. John Birch said the station "provided yet another criticism of Somoza." On May 30, 1979, when the Sandinistas announced a 'final military offensive' against the National Guard, Radio Sandino made a call for mass civilian support.

This is not to suggest revolutionaries set up ideal governments - as anarchists, we know it is ideal to have no rulers at all, rather autonomy for the people and the establishment of co-operatives with mutual aid. Yet radio has and will play an important part in revolutions. ▲

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| wed 9 • Kanda Bongo Man                                          | wed 30 • TBA                                  |
| thur 10 • The Waltons & Goober and the Peas                      | thur 24 • Ngoma                               |
| fri 11 • TBA                                                     | fs 25/26 • Rubber Soul                        |
| sat 12 • 7th Stone, Muster'd Punt, Kings of the Heap & John Gogo | mon 28 • JazzFest: Bobby Watson and Horizon   |
| sun 13 • Mae Moore Acoustic Trio                                 | tues 29 • JazzFest: Mike Stern Trio           |
| mon 14 • 13 Engines & The Lawn                                   | wed 30 • JazzFest: Lorraine Desmarais Quartet |
| tues 15 • Yamaha Music Quest Week 3                              | JUL 5/6 • InFest 2x4                          |
| wed 16 • Fun for Malakai                                         | thur 10 • Charlie Musselwhite                 |
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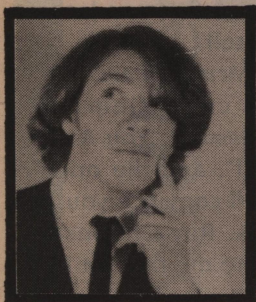
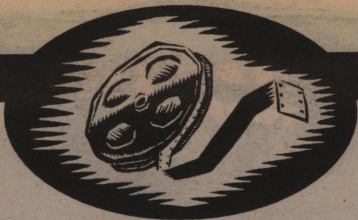
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# FUZZIN' OUT

With  
Amazing  
Larry

**W**hoa-ho-ho daddy-o's 'n' dolly birds, it's time to shake down the walls of your square world as you prepare to enter the teen zone. Yeah that's right, its "now", it's what's "happening" so join me as we take a groovy little trip to the township of the flipped and dig a scene that's really "hip".

As you know, Fuzzin' Out is the column that deals with garage rock and trash culture, and in the past I've told you about the garage bands, labels, and fanzines that are part of this scene. When the American garage scene hit it's high point in the mid-80's, garage television was another part of the whole scene, and the cable access show "It's Happening" was the garage TV show reaching the most people.

Audrey Moorhead and Domenic Priore were the hosts and producers of this show, which ran out of a San Diego cable station. The half-hour broadcasts were run along the same type of format as such classic mid-sixties shows as "Shindig", and "Hullabaloo". Each show had a feature garage band who would play live in the studio. There was some old footage of a sixties band, and a kind of "American

Bandstand" section of the program, where groovily dressed guys and gals would dance to an old garage tune.

Bands that played on "It's Happening" included The Fuzztones, The Event, The Things, The Leopards, The Trebels, and The Untamed Youth. Of the episodes I have seen, the show that featured a performance by The Unclaimed seems to stick in my mind the most. Decked out in black turtle-necks and beetle-boots, reminiscent of the look The Music Machine had back in the '60s, The Unclaimed gave a fuzz-drenched performance and provided the only glimpse most of us will ever see of this pioneer garage group. Another great episode featured The Tell Tale Hearts doing their sixties punk R'n'B thing, and also boasted a Bo Diddly clip from way back.

"It's Happening" is a very inspirational show for anyone into garage. It always amazes me when I look at the shows and see how many people were into this scene in the mid-'80s, compared to how dead the scene is now. If you are interested in getting copies of "It's Happening", get in touch with me through *Offbeat*, and I'll get you happening.

Remember, garage radio still exists, and if you want to hear it listen to Garage Grooves on CFUV, Saturdays at midnight. Keep Groovin'. ▲



## Flickering Cinecisms

by James Vitti

**B**y intoning "Forgive me Father for I have sinned, this is my first confession" I ended my innocence and began my love of sacred spaces. For weeks the nuns had been drilling my Catechism class. Only the Act of Confession would insure absolution. Plunged into the darkness of the confessional, these words mumbled to an unseen judge would lead me to the spacious relief of penance and vaulted ceilings. The echoes about the holy statues and the polished marble beneath my pew were an antidote to this ritual of disclosure. Over time, the glowing stained glass gave me strength to lie to the priest. I knew I was holy in that loftiness. Without fear of retribution I'd whisper along with my friends "shit" and "hell" just before entering the confessional. I was scared only for that first confession - that was their territory, while mine was the church itself.

Even when my Catholic faith was in shambles, I would still return to a church. The sacred could be contained by the geometry of a flying buttress at Notre Dame Cathedral in Paris. And so too director Jean Claude Lauzon in his film *Léolo* enshrouds this architecture of Catholicism with his own vibrant, angry images.

*Léolo* is the portrait of a mystic as a young boy who daydreams to flee his obsessive family. *Léolo* (Maxime Collin) lives in a poor working class neighborhood in Montreal called "Mill End". Inspired by the only book in his apartment he decides to record his thoughts. He constantly scribbles "I dream, therefore I am not".

Words as hallucinations meant to protect him from the madness of his family. Already he visits his two sisters, regular patients in the city's mental ward. Dominating his daily life is his father's authoritarian regime of bowel management. Each and every day in parody of Holy Communion, *Léolo* must receive the sacrament of a powerful laxative. "I dream, therefore I am not," he writes to escape.

He has a spectacular vision of sunken treasure beneath the ocean when his angry grandfather tries to drown him in his wading pool. Unfortunately, *Léolo* knows to survive he must confront the flying buttresses of his own imaginings -

offending him a sacred space all his own.

Throughout *Léolo*, director Lauzon sifts through the ruins of his dependency and the beauty of his self reflective filmmaking. In the soft glow of candles, *Léolo* has only the shades of broken stained glass through which to peer at mounds of filth and pain. Despite *Léolo*'s incessant rebellion against his father's ritualized bowel movements, life is destined to become shit.

Even the Catholic mystery of transforming bread and wine into the body and blood of Christ can't escape this relentless equation. To *Léolo*, a woman can explain the miracle of his Italian origin and birth. In one moment a common piece of liver provides *Léolo*'s first sexual experience, while in the next it's the family dinner. *Léolo* spies the woman of his fantasies half-naked tearing off his grandfather's toenails with her teeth. Sex is subservience turned into food (or cash) and reduced to excrement. *Léolo*'s hurried scribbles are as quickly thrown into the garbage, no more than an intellectual movement. These notebooks and sheets of *Léolo*'s musings are conveniently returned by the neighborhood rag picker. Ominously he's called "the Word Tamer." Living in a subterranean mausoleum of broken statuary somehow beyond "Mile End," he's the cosmic narrator. In his voice-overs there's a feeling of Lauzon's panic having lost faith in the glow of his dim vision. These are merely cutlines intoned by the "Word Tamer," poetry that repeatedly states the obvious or strains to be profound. Director Jean Claude Lauzon still possesses the need to make his confession.

At the end of confession, I'd have to say an Act of Contrition concluding with these lines: "I am heartily sorrowful for having offended thee my God who art all good and deserving of all my love. I firmly resolve with the help of grace to sin no more and to avoid the near occasion of sin." This was really paying lip service to the Priest. My nearest occasion of sin was escaping from the confines of confessional into the airy freedom of the church. With *Léolo*, director Lauzon should have confidence in the loftiness of his graceful enema. Amen. ▲



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## Red Hot! 'n' Blues

by Eric S. Leblanc

Recently, the word "jukebox" has crept onto a few new releases: in the B.B. King 4CD box set (MCA 10677), Mr. Riley King himself begins his feature with the single word "jukebox"; the recent MCA set *Chess Blues* (CHD4-9340) has a great photograph of 2 young kids ready to play a jukebox; the new Fantasy set of Roy Milton, *Groovy Blues* (SPCD 7024), features his first recordings, and yes, you guessed it, on the Juke Box label. It's a wonderful image—a jukebox full of great music and all you have to do is push a few buttons (don't forget those nickels!). And if that's not enough, Canadian-born David C. Rockola (of Rock-Ola jukebox fame) died on Jan. 26 in Skokie, IL. He was a jukebox pioneer, who in 1934 introduced the multi-selector used in jukeboxes. We should all remember him, as he made it possible for the record industry to flourish.

B.B. King's references to the jukebox show how important these devices were in promoting music. Of course, live performances were always best, as King goes on to explain in this 4CD box set. With the help of Polish-born Sidney Seidenberg (b. March 24, 1925), King has become the most famous blues singer/guitarist in the world. This is a wonderful set of 77 tracks, covering his whole career, and all the hits are here. His first side, for Jim Bulliet's Bullet label, features the then unknown jazz pianist Phineas Newborn Jr.. The set continues on, like that: Johnny Ace, Johnny Board, Arnett Cobb, Maxwell Davis, and Lloyd Glenn are all featured. And for you "Leno-Letterman" fans, there's Bonnie Raitt, Gary Moore (who's he?), Carole King, Leon Russell, the Crusaders, Joe Walsh, and Stevie Wonder. It's to Andy McKaie's credit that he includes a few non-MCA-owned sides because these RPM/Bullet recordings laid the foundation for the B.B. King legend. This box set is a must for all us B.B. King fans. Finally, a little note on the booklet: British-born Canadian Colin Escott does an admirable job of summarizing Mr. King's career. There are a few great photos—the one with Mr. King and Elvis is splendid.

The *Chess Blues* set is comprised of 101 tracks, 46 of which are either previously unreleased or just damn rare, totalling near five hours of music. Like their successful *Chess Blues Volumes 1-6*, the overall purpose is to feature previously issued singles, highlighting the "big four" (Muddy Waters, Little Walter, Sonny Boy Williamson, Howlin' Wolf), while including alternate takes and uncommon tracks by minor artists.

What is consistent throughout is the high level

of artistry; it is a tribute to the production work of Leonard & Phil Chess, and Willie Dixon. Each CD is presented in rough chronological order. Like the two kids at the jukebox, you can just choose any CD and play it at random, it makes for great listening. Let me indicate a few highlights: Howlin' Wolf's "Gettin' Old and Grey" featuring a 41 year old Wolf with Willie Johnson on guitar; Muddy Waters' "All Night Long" featuring Little Walter's harmonica on this new, longer unissued take; Koko Taylor's "What Kind of Man is This" with Robert Nighthawk on slide guitar; Sunnyland Slim's "She Ain't Nowhere" with Muddy Waters, making its first time on the re-issue market. There's a lot more, but you get the idea. Andy McKaie should be congratulated for re-issuing this material. Since MCA has regained their exclusive world-wide rights to Chess Records, I'm sure more re-issues are on the way. (Note: a Little Walter 4CD set has just come out—*Charley Red Box 5*, available in Canada through Fusion.)

Art Rupe's Specialty Records (formerly called Juke Box) is now owned by Fantasy Records, and with the guidance of Billy Vera, Fantasy is issuing the *Legends of Specialty* series. This recent installment includes second volumes by Percy Mayfield, Roy Milton, Jimmy Liggins, Joe Liggins, and the first solo recordings of Art Neville. As with all Fantasy releases, the sound quality is super, and each album contains at least 20 cuts. Mr. Milton's set *Groovy Blues* has the fabulous Galveston-born Camille Howard (b. 1914) on piano along with one of the tightest jump bands around, led by singer/drummer Roy B. Milton. There are 25 tracks with a few unissued sides & one side from each of Juke Box's 1945 recordings. Mr. Jimmy Liggins' set *Dripper's Boogie* (SPCD 7025) & Mr. Joe Liggins' set *Rough Weather Blues* (SPCD 7026) complement their previous volumes in this series. Mr. Vera makes a case for the guitarist brother, Jimmy—that we should re-evaluate him and not just consider him as Joe's younger brother. His group really does rock, so give a listen if you're into rock & roll guitar. Jimmy Liggins was 60 when he died on July 18, 1983 in Durham, NC. His brother pianist Joe Liggins' set is up to his usual smooth rockin' sound, with some of the greatest "twin" saxophone work around. My one criticism about this set is that it's about time we learned something about his musicians, as a few are still alive. I'm sure

both saxophonists Willie Jackson & James Jackson Jr. (no relation) have a story to tell.

Mr. Percy Mayfield's set *Memory Pain* (SPCD 7027) is the cream of this crop. Gems like "Lonesome Highway", the un-issued "You Are My Future", "I Need Love So Bad", and the original demo of "Hit the Road Jack" will convince you how great a lyricist/singer he was. Ray Charles has known it for years. It's obvious to me that Art Rupe made sure that Mayfield was accompanied by some of the best Los Angeles could offer: Willard McDaniel (piano) and Maxwell Davis (tenor sax, arrangements). Truly a great artist, and you can tell that Mr. Vera is kind of sad that no more Specialty sides are available for re-issue. There is no duplication with the previous volume (SPCD 7001).

Finally, Art Neville's *His Specialty Recordings* (SPCD 7023) gives us for the 1st time his complete early solo recordings, all recorded when Neville was between 19 and 21 years old! Great New Orleans musicians—drummer Earl Palmer, pianist Allen Toussaint, and producer Harold Battiste. A MUST set if you're into the Meters/Neville Brothers sound.

Our Rollin' n Tumblin program (Thursday afternoon) will be profiling this complete series sometime this summer—I'll be sure to give you plenty of notice. Specialty Records was known for great gospel, Doo-wop, early black rock&roll, and supreme jump blues & saxophone honkers.

Lots of great blues artists are coming our way. The legendary Jimmy Rogers (a founding member of the Muddy Waters band) will be at Steamers on Sun/Mon, June 6/7. The Port Townsend Blues Festival on Sat., June 12, will feature great acoustic country blues by Howard Armstrong, Etta Baker, R.L. Burnside, Cephas & Wiggins, John Jackson, Lonnie Pitchford, and Henry Townsend. All at the McCurdy Pavilion. Call 206-385-3102 for details. The 9th Annual Victoria Jazzfest (June 25-July 4) will feature great Blues/Roots music by Duke Robillard, Little Charlie & Night Cats, Anson Funderburgh with Sam Myers, Billy Boy Arnold with Latelle Barton, and Terrance Simien, all at Market Square. Be there or be square! ▲



## Let The Good Times Roll PLAYLIST

| Artist                  | Title                                     | Label          |
|-------------------------|-------------------------------------------|----------------|
| Dave Bartholomew        | <i>Spirit of New Orleans</i> (2cd)        | EMI            |
| Big Maceo               | <i>King of the Chicago Blues Piano</i>    | Arhoolie       |
| Juke Boy Bonner         | <i>Things Aint Right</i>                  | Sequel         |
| James Booker            | <i>Junco Partner</i>                      | Rykodisc       |
| James Cotton            | <i>High Energy</i>                        | Sequel         |
| Arthur Crudup           | <i>Roebuck Man</i>                        | Sequel         |
| Four Tunes              | <i>Complete Jubilee Sessions</i>          | Sequel         |
| Son House               | <i>John the Revelator</i>                 | Sequel         |
| King Curtis             | <i>Blow Man, Blow!</i>                    | Bear Family    |
| Ron Levy's Wild Kingdom | <i>B-3 Blues and Grooves</i>              | Bullseye Blues |
| Louisiana Red           | <i>Lowdown Back Porch Grooves</i>         | Sequel         |
| Orioles                 | <i>Jubilee Recordings</i> (6 cd Box)      | Bear Family    |
| Bobby Parker            | <i>Bent Out of Shape</i>                  | Black Top      |
| Piano Red               | <i>Atlanta Bounce</i>                     | Arhoolie       |
| Tommy Ridgely           | <i>She Turns Me On</i>                    | Modern Blues   |
| Sunnyland Slim          | <i>Slim's Got His Thing Goin' On</i>      | Sequel         |
| Various                 | <i>Blues-A-Rama V7</i>                    | Black Top      |
| Various                 | <i>Blues Masters Series V. 1-10</i>       | Rhino          |
| Various                 | <i>Chess Blues</i> (4cd Box)              | MCA            |
| Various                 | <i>Direct Hits From...</i>                | Bullseye Blues |
| Various                 | <i>Fire/Fury Records Story</i> (2cd)      | Capricorn      |
| Various                 | <i>Jubilation! V. 1,2</i>                 | Rhino          |
| Various                 | <i>Mississippi Delta Blues Jam V. 1,2</i> | Arhoolie       |
| Maurice John Vaughn     | <i>In the Shadows of the City</i>         | Alligator      |
| Big Joe Williams        | <i>Hand Me Down My Old Walking Stick</i>  | Sequel         |

Let the Good Times Roll can be heard every Wednesday evening from 8-10:30 pm on C-FUV fm 102, Victoria's only Blues programming.



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## main concert series

### MARKET SQUARE



#### Johnny Nocturne Band

Friday June 25 9:30 pm

#### Duke Robillard / Little Charlie & The Night Cats

Saturday June 26 9:30 pm

#### Boukman Eksperyans

Sunday June 27 9:00 pm

#### Anson Funderburgh w. Sam Myers / Billy Boy Arnold Chicago Blues Revue

Friday July 2 9:30 pm

#### Khaled

Saturday July 3 9:30 pm

#### Terrance Simien & The Mallet Playboys

Sunday July 4 9:00 pm

### HERMANN'S

#### Bruce Nielsen Quartet

Fri/Sat June 25&26 9:30 pm

#### Alex Dean Quintet

Monday June 28 9:30 pm

#### PJ Perry Quintet

Tuesday June 29 9:30 pm

#### Barry Elmes Quintet w. Ed Bickert

Wednesday June 30 9:30 pm

#### Art Ellefson & Jazz Modus

Thursday July 1 9:30 pm

#### Velvet Glove

Friday July 2 9:30 pm

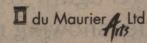
#### Steve Holt Quartet

Saturday July 3 9:30 pm

#### Red Hot Pods

Sunday July 4 9:00 pm

### NEWCOMBE



#### Tuck & Patti

Friday June 25 8:00 pm



#### Betty Carter Trio

Wednesday June 30 8:00 pm



### OPEN SPACE

#### Far East Side Band

Monday June 28 8:00 pm

#### Trio Clusone

Thursday July 1 8:00 pm

#### David Friesen & Uwe Kropinski

Friday July 2 8:00 pm

### KALEIDOSCOPE

#### Oliver Jones

Sunday June 27 8:00 pm

#### Randy Weston

Thursday July 1 8:00 pm

#### Mulgrew Miller Quintet

Friday July 2 8:00 pm

#### Dave Frishberg

Saturday July 3 8:00 pm

### HARPO'S

#### Bobby Watson & Horizon

Monday June 28 9:00 pm

#### Mike Stern Trio

Tuesday June 29 9:00 pm

#### Lorraine Desmarais Quartet w. Tiger Okoshi

Wednesday June 30 9:00 pm

### OTHER VENUES

Amelia St. Bistro, Cecconi's Trattoria, Il Terrazzo, Bastion Square

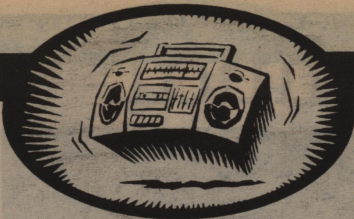
produced by



Times-Colonist







by M.C. Degree



I'm back from the batter's B.O.X...! What up, Degree's back behind the pen to keep ya up on the latest, so check it.

We'll start out with the annual DJ Soundwar in Vancouver. Well, this year was good and bad, hmmm, well what I mean is there was a lot o' hella fat talent, but I know that everyone who attended can attest to the

fucked-up, Vancouver-biased judging in the DJ, MC, and crew contests. At one point, Vancouver DJ R.K.V., who made it to the final four cut, walked off the stage saying "I don't deserve to be up here, I'm gonna give it up to my man from Victoria's Sound Advice: DJ Tee Double," (much props to R.K.V.). The panel of Vancouver locals' decision was final, and Tee Double wasn't allowed to wreck shop. But enough complaining, the skills flexed by DJ Chill Blend, DJ B-mello, and DJ E were fresh. They ended up in that order, Portland's Chill Blend taking the title.

In the MC contest, the skills were again thick, but MC Sting Ranks...The Renegade waded to the top of the pile, showing more Portland style. To finish off Friday night, Funkdoobiest kicked off the release of their new LP Which Doobie U.B.? with a dope 5 song set. DJ Ralph M. "The Mexican" busted out some fresh break moves at the end!

Saturday evening brought on the crew contest and once again Portland and Sea-town(Seattle) steadily wrecked shit. Six In The Clip from Sea-town came in a questionable 3rd place, C.I.A. from Vancouver 2nd?! And the Soul Rhythm Soldiers from Portland came first. Is it any wonder that the most fun I had that weekend was the spontaneous freestyle session that erupted in the foyer outside the Soundwar?!

So whatsup in V-town? Well...Dis Co. threw down a show at, of all places, The Rail! Needless to say, the stink of hairspray, the friction in the air caused by hundreds of pairs of skintight jeans, enough hair to stretch from V-town to Langford and back 50 times, and a straight up hip-hop show did not mix! But opening for Sound Advice at Harpo's on May 18th, Dis Co. proceeded to wreck. Chilly Uptown, the advertised headliner, was stopped at the border and missed the show. Sound Advice served up a fat show of new and old tunes, and paused in the middle of their set for a freestyle session, inviting anyone wanting to bust to step up. Take One, Dyce, P-Nub, Incubus(Dis Co.) and Threat(Interstate 1158) accepted the invitation. The show went off and everyone went home to write more rhymes! Harpo's is planning another night of straight Hip-Hop, so keep your ears open and stay tuned to CFUV Sat. nights 10pm-12am for Spittin' Rhymes with Degree & special guests.

Sound Advice is currently in the studio with Jase D, finishing up the long awaited indy release *The 40oz. Thieves* which will feature several new songs as well as remixes of songs from the last tape. The Dis Co. are recording their second tape-judging from the Harpo's show, it should be fat. Split Sphere are also working on their tape and the release date is somewhere around the year 2000!

Degree's Audi, C-Ya. ▲

## funk doobiest

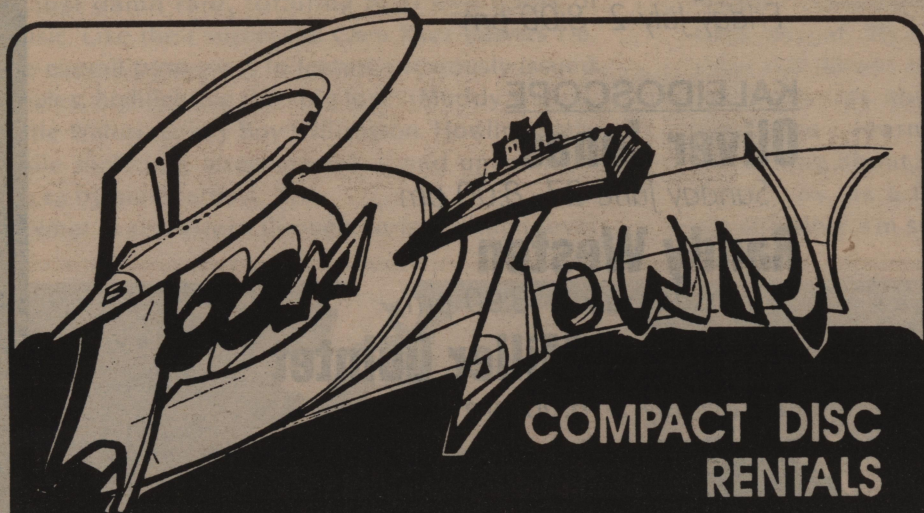


# RAP PLAYLIST

| ARTIST                   | LABEL                             | TITLE           |
|--------------------------|-----------------------------------|-----------------|
| Madkap                   | Look Ma Duke, No Hands            | BMG             |
| Funkdoobiest             | Which Doobie UB?                  | Immortal        |
| Run DMC                  | Down With The King                | Profile         |
| Lords of the Underground | Here Come the Lords               | Pendulum        |
| Young Black Teenagers    | Dead End Kidz Doin' Lifetime Bidz | Soul            |
| King Tee                 | Tha'Triffin' Album                | Capitol         |
| Mobb Deep                | Juvenile Hell                     | 4th&B.way       |
| Ant Banks                | Sittin' on Sumpthin' Fat          | Jive            |
| Dr. Dre                  | The Chronic                       | Priority        |
| Various                  | Who's The Man Soundtrack          | Uptown/MCA      |
| Freestyle Fellowship     | Hot Potato 12"                    | 4th&B.Way       |
| Black Moon               | Who Got the Props 12"             | Nervous         |
| Kurious                  | Walk Like a Duck 12"              | Columbia        |
| Da Youngstas             | Crewspop/Who's the Mic Wrecka 12" | East West       |
| Da Lench Mob             | Ain't Got No Class 12"            | East West       |
| Y'all So Stupid          | 85 South 12"                      | Rowdy           |
| Yaggu Front              | Lookin' For a Contract 12"        | Mercury         |
| The Pharcyde             | Passin' Me By 12"                 | Delicious Vinyl |
| M.C. Eiht                | Menace II Society Soundtrack 12"  | Jive            |
| Paris                    | Assata's Song 12"                 | Scarface        |

\* - Canadian

Courtesy of Spittin' Rhymes, the dopest in beats, heard every Saturday night from 10:00 pm - midnight on CFUV FM 102 / Cable 104.3, Victoria's BEST radio.



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# NEGATIVLAND

fair use in a land of fear and loathing

By Q. Rogers

**N**egativland have just released a new CD, *Free*. They have also just completed touring in support of *Free*, completing the tour at Vancouver's Town Pump.

Their resilience is somewhat compelling considering for some time now, since the release of their U2 single featuring the coarse rantings of one Casey Kasem, they've been embroiled in one lawsuit after another. First sued by the boys from Ireland for the extensive sampling of their song "I Still Haven't Found What I'm Looking For", and then sued by their own label SST, headed by one-time Black Flag guitarist Gregg Ginn, for printing a magazine containing documents pertaining to the U2 suit.

These documents included information that portrayed Ginn as a rather wealthy bastard who often stiffed his bands, amongst other things. Annoyed at having his punk-rock image tarnished, Ginn decided to sue Negativland under the same laws that U2 were suing them for. Not a little ironic. However, Negativland remains undaunted.

"We think it's about time that the obvious esthetic validity of appropriation begins to be raised in opposition to the assumed preeminence of copyright laws prohibiting the free reuse of cultural material. Has it occurred to anyone that private ownership of mass culture is a bit of a contradiction in terms?"

Our culture is permeated by a massive media assault, from which many artists derive their work, borrowing, stealing and

mutating from this media environment to create their own art, no less original than the samples they use in the first place. Large advertising companies have absolutely no problem to prostituting images from artists such as de Vinci and Warhol to further the goals of their corporate masters. However, when these same tactics are used by "small potato heads" like Negativland, borrowing from the corporate media to mock and subvert it, they become the targets for the armies of lawyers retained by the corporate culture. [another oxymoron...? -ed]

Copyright laws were not brought into being by those who make art, but by the parasitic middle-people of the cultural/media industry, the publishing and managing corporations, and their lawyers. Through copyright legislation they sought

new ways to capitalize on the reuse of mass-culture, and in so doing have criminalized a whole medium of artistic expression. These laws have also failed to keep up with today's technical advances. For, with the release of affordable digital technology, sampling has become widespread throughout much of today's music. Indeed sampling has become as acceptable in music as collage has in the visual arts.

Negativland's latest live show consisted of a number of different versions of the U2 single, a good and sarcastic version of Black Flag's "Gimmie, Gimmie, Gimmie", and a lip-sync to "I'm Proud to be an American" by Michael Bolton, while holding a pair of giant six-shooters with oversized cutout hands. The show also included lessons on hygiene, how to make scrambled eggs, and how to really burn toast. Indeed, it is almost easier to describe Negativland more in the context of performance art than recording art. Maybe that's the whole point.

"Damn that's good meat!" ▲

## You Should Read:

*Mixed Media, Mixed Messages*

Stan Persky

New Star Books, \$13.95

by Chris Vance

**M**edia critic, political analyst, and self-proclaimed pervert, Stan Persky dishes out his best little tidbits in his latest, *Mixed Media, Mixed Messages* – now out in paperback.

The Vancouver college philosophy instructor doubles in his spare time as one wild and crazy writer, and this book highlights his favourite columns printed in 1990/91. The articles are brief yet thorough, to the point, yet open-ended. Persky is seen here at his best. And no issue is left untouched by Persky's fiendish typing hands - from the Gulf War to the 1990 Vancouver Gay Games to a behind the scenes look at the *Vancouver Sun* – he covers them all.

Considering the *Sun's* corporate gloss and many reporters' limited outlook, Persky is a welcome relief from the regular baby food drivel. His examination of the *Sun's* back rooms is scathing - with delightful personal accounts of Persky's cocky attitude in the face of consolidated editorial power.

This fight-the-power approach carries over into every Persky article, especially in his column on the Mohawk/Canadian army standoff. And even if Persky is obviously subtle, his point is not lost; the sign of a truly talented writer.

My personal favourite in the collection is "Poetic Injustices," about Terrace, B.C. poet George Stanley's views on the 1989 German reunification. Persky quotes an entire Stanley poem, and then discusses it in terms of a conversation between the two writers late one evening over drinks. Persky is able to convey not only the poem's ideas, but the poet's character as well.

What makes *Mixed Media, Mixed Messages* worth the shoplifting risk (then again \$13.95 is a fair price for a paperback, no?) is his afternotes to the articles. They further reveal Persky's personal pinko leanings and some critical commentary about the newspaper industry, no doubt comments which were edited out of the original *Sun*-printed pieces.

Persky pushes everything to its absolute limit. Having read this book, one ends up wondering how Persky does it. For instance, Persky admits that his Canada Council grant commands him to be investigating grizzly bears along the Skeena River, yet Persky's never been to the area. The pleased of his readers will wish him luck and damn the state's interests; others can merely admire the book's pretty cover and go back to the usual columnist schlock. ▲

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## monday

**6 am ROCK:** *Monday Sickness.* Get on up and hurl to the music! Start your week right - blowing chunks through your nose.

**8 am FOLK:** Hosts Ken and Randy play an eclectic blend of local and other folk music, stressing a balance of gender, social/personal, and vocal/instrumental music.

**10 am CLASSICAL:** Rising from the deep dark dungeons of CFUV the Phantom will be live and in spirit bringing your musical phantasies to life.

**noon CFUV MAGAZINE** News Weather Sports

**12:15 pm PUBLIC AFFAIRS:** The Victoria arts scene, theatre, gallery, writers and more with host Linda Gibb.

**1 pm GAY/LESBIAN:** *This Way Out.* (Syndicated) The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews, and features.

**1:30 pm PUBLIC AFFAIRS:** *Into the Streets!* Since the attempted clearcutting of the Legislature, our quest to spread Mikey-quaking activist news and views to CFUV has been rejuvenated. Up to date information and contacts are provided on *Into the Streets* to prompt action. Tune in, turn on, and fight the power.

**2 pm NEW MUSIC:** *New Album Review* Rotating hosts bring you the latest in a variety of genres.

**3 pm ROCK:** *Suzy Nasly Teeth's Big Brother Radio.* Fang and Grinder establish a loveless radio relationship to plague your Monday afternoons. Nothing is sacred. Alternates with *Res-erectorset*, with host Q. Rogers. I do not like green eggs and ham, I do not like them Sam I am. I haven't and never will so don't try to tell me otherwise. Also, if I ever see one more article about "grunge" in the *Times-Colonist*, *Newsday*, or any other corporate media slave, I'm going downtown with a Taser and a migraine. Dance f\*\*\*\*r.

**5 pm JAZZ:** *Footprints* hosted by Terry Finch features musicians who have made their mark on the landscape of jazz. From the "Alligator Crawl" of Armstrong to the "Giant Steps" of Coltrane. This 3 hour program will favour those artists who fit Lester Young's dictum - "Ah, but can you sing me a song?" Alternates with *EnJAZZimentally Sound*, with host, Jim Fisher, who presents the lesser heard but musically great jazz musicians of the 60s to 90s: Andy LaVerne, Jon Faddis, Bobby Watson, Peter Leitch, Jon Ballantyne, Woody Shaw....

**8 pm CENTRAL AMERICAN:** *Centro America Al Dia.* (Bilingual) News and views, culture and commentary, and of course, music from Central and Latin America. Broadcast in solidarity with the struggles for peace and justice in Central America.

**9 pm WOMEN IN MUSIC:** *Beating Time.* Victoria's only show on women and their music. We promise the unusual, irreverent, political sweet and sour.

June 7: Reggae

**11 pm ROCK:** *The Degree Majorizations by Some Cmy Show.* Woo hoo! New time slot for Cruiser! The perfect excuse to boycott Harpo's! Smoke more, drive more, spend more at Safeslay! Although 5 corns on the cob for 99 cents is pretty OK. Subsidize soy milk, damnit! Ignore Halifax! Use more exclamation things!!! Please no requests for "alternative rock" - we don't have any! Slap mahfro! Alternates with the Two Dougs. Dr. Druggy Doug and Mr. Drugless Douglas become one to bring you a variety of horrid music. Sometimes boring. Never predictable.

**1 am LATE NIGHT:** Two Dugs alternate with Simon Warbly.

**3 am GUMBO**

## tuesday

**6 am ROCK:** *Mr. B's Ballroom.* Well, this is it. The end of an era. After this month, Chris Eng, Early Morning Ninja, vacates

the Tuesday morning airwaves to search for peace and solace in the metropolis across the pond (Vancouver). So, join him for five special last shows featuring King Harold, Early Morning Monarch, and special guests - Jeff Hendren, Early Morning Accomplice, and Lopah, 2300 Year Old Lover. As the Ninja himself put it, "It's been a good party. Thanks for having me!"

**8 am FOLK:** Tune in for a fresh new face in CFUV's folk department, bringing you fab sounds and fun times.

**10 am CLASSICAL:** *Just Say Nono.* You, radiophile, when the next time you are ordered to listen to mindless, worn-out music, to Lloyd-Webber and John Williams, there is only one thing to do: Say Nono!

**noon CFUV MAGAZINE** News Weather Sports

**12:15 pm PUBLIC AFFAIRS:** *VIPing Waves.* Media Watch exposes lies of our time by uncovering current media mythology.

**1 pm PUBLIC AFFAIRS:** *The Earth Chronicles.* A nationally syndicated series of 44 programs about our Earth, the Canadian environment, and how you can learn to protect it. Produced by sister station CFMU in Hamilton.

June 4: *Tales of Creation*

June 11: *Wheels within Wheels*

June 18: *Earth in Motion*

June 22: *The Fermenting Planet*

June 29: *Extinction*

July 6: *Sweet Grass Road*

July 13: *Conquest of Nature*

July 20: *Do Animals Dance*

July 27: *Urban Landscape*

**2 pm COUNTRY:** *Lonesome Horsepaddies.* Little known country music trivia: Johnny Cash only actually spent two night in jail in his entire life. Cousin Mark has spent none.

**3 pm ROCK:** Paulo and Rita spin disks alternate Tuesdays.

**5 pm JAZZ:** *Noah Becker Live.* An eclectic mix of jazz music and art-talk, from Victoria's most talked-about young jazz musician/artist

**6:30 pm JAZZ:** *Jumpin' in Jazz.* With host Noel Greenwood, presenting a survey of the early era of jazz.

**8 pm YOUTH:** S.A.Y. W.H.A.T. (*Socially Aware Youth With Healthy Attitudes Today*) Featuring Victoria's youth, as they shake down local, national, and international issues. If you are between the ages of 15-21 and would like to get involved in the SAY WHAT radio program phone the Common Place office at 360-0799 or 477-0941.

**8:30 pm GAY/LESBIAN:** *Out on the Waves.* Locally produced gay and lesbian programming that features an eclectic mix of news, issues and music.

**9 pm 20TH CENTURY COMPOSITION:** *Infrequency.* Alternating hosts Doug Sprenger and Donald Leblanc feature an eclectic mix that could include Laurie Anderson, the Kronos Quartet, Charles Mingus, Astor Piazzolla, Kurt Weill or John Zorn; composers and improvisers who stretch the boundaries of 20th century "serious" music.

**10:30 pm ROCK:** *The Wonderful World of Sound.* Glen and Tyler celebrate their sixth anniversary on the air by playing the same old garbage you've come to know and love. JEFF DAHL, CREAMERS, BORED, BLAH, BLAH, BLAH...plus, the Top 5 Sound Effects of the Week!

**12:30 am LATE NIGHT:** *The Lowriders Hour.* We're loud, obnoxious, and extremely vile - you'll love us.

**3 am GUMBO**

## wednesday

**6 am ROCK:** *The "I'm Not Your Maid" Show.* Cory is the host who refuses to clean up after y ou. "It's your mess, it's your responsibility."

**8 am FOLK:** Tune in for a sampling of Cathy's latest batch of 'shine. If it doesn't tap your toe, she won't play it. A taste of the "old country" with a dash of something that's just a little out of place.

**10 am CLASSICAL:** *The Wednesday Fret.* If

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life were fair, Mozart and Beethoven would have written for the classical guitar. However, life being what it is, Janice has to rise at some ungodly hour every Wed in order to delve into the unwilling memory of the library computer for more obscure composers. The outcome of this endless search is a two-hour weekly focus on the classical guitar. All periods, solo and ensemble, these guitar pieces are supplemented with other instrumental works of similar period or style. All this, plus info on the guitar scene in Victoria - what more could a guitarophile want?

**noon CFUV MAGAZINE** News Weather Sports

**12:15 pm PUBLIC AFFAIRS:** Jana and Richard alternate to bring you a variety of issues relevant to everyone.

**1 pm DISCUSSION:** *Alternate Views* (Syndicated) Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch. See ad in this issue about acquiring tapes and transcripts.

June 2: Jorge Castaneda - *Another NAFTA*

June 9: Herbert Gunther - *GATT: The Hidden Agenda*

June 16: Bill Rathje - *Rubbish: What Garbage Tells Us About Ourselves*

June 23: Samir Amin - *North /South Conflict*

June 30: Kristin Dawkins - *The Face of Conquest*

July 7: David Brower - *Visions of the Environmental Movement*

July 14: Noam Chomsky - *Manufacturing Consent (revised and updated)*

July 21: Andrew Zimbalist - *The Economics of Baseball*

July 28: Winona LaDuke - *From Genocide to Resistance*

**2 pm PUBLIC AFFAIRS:** *Common Ground* (Syndicated). Interviews with highly-placed experts from many fields highlight the examination of international affairs and events. Produced by the Stanley Foundation.

**2:30 pm EVENTS:** *Only in Victoria.* Scene ventage from past, present, and future local bands. None too small, some too great. Interviews, spotlights, blatant name dropping, blasts from the local past. Tune in to hosts Master Slave or Flower. All local bands are welcome. Send us your best. Alternates with *CFUV Presents*, profiling upcoming events presented by CFUV.

**3 pm ROCK:** *Your Brain on Radio.* Live interviews, requests, 80s retrospectives, and kick ass dance tunes. So if you want to hear music that will make your parents spit up their K.D., do yourself a favour and tune into Murray and Jenny.

**5 pm JAZZ:** *Straight No Chaser.* Is it true what they say about Dixie? Well, you can hardly expect an answer on this show. Eating figs or showing an inordinate amount of interest in horticultural activities does not necessarily make one a mouldy fig. Now that we have that out of the way, Straight No Chaser guarantees the best that jazz has to offer. No cover artist like Zorn or that pushtwanger Bill Frisell on this show, but Hank Mobley, Sonny Clark, Miles Davis, Bird, Braxton (gaspl), Charlie Haden, and of course Knobby Totah. Nabil Fawzi and Luigi Fucotti take it away on alternate Wednesdays.

**8 pm RHYTHM & BLUES:** *Let the Good Times Roll.* A survey of classic blues n' rhythm. Eric LeBlanc presents birthday

tributes and lots of new releases. Send a SASE for playlist of each program.

June 2: Jimmy Rogers, Henry Townsend, *JazzFest* profile

June 9: Jackie Wilson, Skip James, Port Townsend blues festival profile

June 16: Billy Boy Arnold, Mahalia Jackson, Job Records, *JazzFest* profile

June 23: *JazzFest* profile, Little Charlie & Night Cats, Duke Robillard

June 30: *JazzFest* profile, Anson Funderburgh, Sam Myers, Billy Boy Arnold

July 7: Pinetop Perkins, Gene Chandler, James Cotton, Albert King

July 14: Trenier Twins, Fire/Fury Records, Phillip Walker

July 21: Floyd Jones, James Booker, Rhino Blues Masters Series

July 28: Fats Domino, Big Joe Williams, Thomas Dorsey

**10:30 pm ROCK:** Elspeth's write-up is unavailable at this time because she's busy hunting down all those groovy records for her rockin' show. Alternates with *Corrosive Medicine*.

**12:30 am LATE NIGHT:** *The Late Heavy Early Show.* Later, heavier, and earlier than ever, (depending on your point of view). All is not lost in the land of latenight, or is that early morning, radio.

**3 am GUMBO:** DJ José welcomes you to an exquisite voyage into the beautiful worlds of rap and rock. The rap will be deliciously hardcore and the rock will be positively wonderful. So embark upon this vast journey and you might hear something you like.

## thursday

**6 am ROCK:** *Emrys' Geek Show.* Loser geek Emrys loses for the last time this month. Join Emrys and his loser friends as they mourn the passing of an era in Geekdom. You won't get another chance after the end of June.

**8 am FOLK:** *Folkin' Around* with Keith Malcolm features 2 special segments for the kids called *Malcolm To My Neighbourhood*. Live performances from local artists will be featured in the next few months.

**10 am CLASSICAL:** Stephen Ellis brings a breath of fresh air to CFUV's classical department. Tune in for some of the best in classical music, new and old.

**noon CFUV MAGAZINE** News Weather Sports

**12:15 pm PUBLIC AFFAIRS:** John Shafer calls his show *Bad News*. Have a listen and find out why.

**1 pm SPORTS:** *Sports in the Spotlight.* CFUV's veteran sports director, West Mundy, presents a show interesting to more than just the sports junkie crowd. He won't back away from controversy and will present a varied sort of format. Listen and give it a try; you won't be bored.

**2 pm BLUES & GOSPEL:** *The Rollin' n' Tumblin' Hour.* Eric LeBlanc presents one hour of the best of *Let the Good Times Roll* - mostly new blues/gospel/R&B releases. This month will feature previews off upcoming *JazzFest* (June 25-July 4) performers.

June 3: Curtis Mayfield, Memphis Minnie, Jimmy Rogers

June 10: Howlin' Wolf, Shirelles, Port Townsend Blues Festival profile

June 17: *JazzFest* Profile: Anson Funderburgh with Sam Myers

June 24: *JazzFest* Profile: Duke Robillard, Little Charlie & Night Cats



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8700

there's plenty of other inane stuff going on. Closed captions for the severely

9 am CHINESE: Cilly Rhyllim. Chinese

language program.

10 am POLISH: Grzegorz Cawronski,

an hour of news and music from Poland,

as well as interviews and news from the

Polish community.

11 am ITALIAN: Italian Broadcasting

System. Music and news with Don Sforza

and Giovanna Greco.

12:30 pm LATIN AMERICA: Postales

Musicales de Latino-America. Hosts Miguel

Alvarenga and Estevan Baileys present

a bilingual program offering music,

cultural news and interviews from

Victoria's Latin American community

and throughout Latin America.

1:30 pm JAZZ: No Room for Squares. Only

friends of Billie, Dinah, Archie, Stanley,

Cecil, Omette, Henry, Miles, Sarah, Ella, Cecil

allowed. Host Gloria James adds jazz

lore, philosophy, stories, etc. 'C'est cool!

3 pm WOMEN'S ISSUES: Women on Air.

An exploration of women's issues on

both an international and local plain,

covering a wide social and political

spectrum. Features a variety of

interviews. If there is a community

event that you'd like us to cover, please

phone CFUV at 721-8702.

4 pm MAGAZINE: From the Blackside. A

program of easy R&B, with interviews

and guests from the Black Side, with

your host, Jonathan Johnson.

5 pm AUDIO SOUNDCAPE: 3Frames? the

thrill of agony. The victory of defeat.

6 pm JAZZ: In the Mood. A program of

jazz in the broadest sense of the word

with your host BJ, a dedicated fan of the

genre (you're absolutely right if you

guessed the initials stand for Beatnik

and Java).

8 pm JAZZ: Peter Lovric's Jazz Concert.

Put your dancing shoes on with the

King of ballroom jazz.

10 pm ROCK/FOLK/ELECTRIC: Fish

and/or Skiff Show. The more we drink, the

thirstier we get. Legalize fun!

1 am LATE NIGHT: Pope John Paul Show.

Join John and Paul for a religious

experience of disc spinning and poetry

reading as they comb the catacombs of

the Vatican for musical relics.

3 am GUMBO: Untamed music from the

wild kingdom. ▲

June 12: Dumela Africa: Ritual music of

witchdoctors and medicine healers

June 19: Roselles & Raspberries: Classical

with Deryk Barker & Martin Monkman

June 26: Native music & more with Bird

July 3: TBA

July 10: Dumela Africa!

July 17: Roselles & Raspberries: Classical

with Deryk Barker & Martin Monkman

July 26: Native music & more with Bird

6 pm REGGAE: Alive and Dread. Reggae

and African music, featuring a roster of

rotating hosts.

9 pm DANCE: Perpetual Motion. Martin,

Tristan and Jane alternate.

10 pm RAP: Splitlin' Rhymes. Host M.C.

Degree keeps your radio bumpin' to

the thumpin' sounds around.

12 am GARAGE: Garage Grooves. Whooa

daddy-O! Dig this groovy crawl through

the crypts of fuzz! Every week, Amazing

Larry brings you brand new 60s punk

from around the world, as well as a

variety of "old" garage stompers. Don't

be a square...tune in!

1 am LATE NIGHT: Anarchist Cafe. What's

to be done? Throw a stone, throw

another, raise a fist, wear a mask, paint

a slogan, steal the flies, strike a blow,

spectrum. Features a variety of

interviews. If there is a community

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reading as they comb the catacombs of

the Vatican for musical relics.

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wild kingdom. ▲

## sunday

a special focus on local stuff when we

actually come out of the darkness to

prepare it.

5 pm JAZZ: Pushing the Envelope. Host

Ian Cochran concentrates on avant-

garde and contemporary sounds.

Guaranteed 98.6% bop free! Alternates

with Eclectic Jazz Show. From acoustic

solos to electric ensembles, host Rod

McCrmon brings you three hours of

accessible jazz.

8 pm VARIETY: Anything But Dead Air. We

usually alternate, although the Doctor's

been breaking recently, but Anything But

Dead Air guarantees the unpredictable

and eclectic regardless. Can one even

categorize it as "music"? Listen if you

can. Alternates with Spartacus, a sort of

how-to-seductiously-dance and entice

social unrest hour. Fight the power;

flambe the rich. With poetry, humour

and gratuitous sound effects for all!

9 pm ROCK: Live From Heaven, with

angelic hosts Rebecca and Christine.

Alternates with Hum Along with Herman.

Rock & roll can save you.

10:30 pm ROCK: Winnie Vincent Invasion.

Twice a month (at least) you must have

your dose of punk wok, metal '83 style,

flomage, tv themes, prank phone calls,

grindcore, arguments, and requests

from a tired and sweaty Nipper and

Maxxmillion Preteen. Alternates with

Soul Glo. Let us pour something sweet

sets (intro, guitar, trippy, rock, country

folk, international, bluesy, jazz)

individually warped for you.

3 am GUMBO. Mixed Melaphor continues,

with George, every other week.

## saturday

6 am ROCK: Morning Sickness. Big Baby

Nevin T. rawks, Kristeen walks, talks

and chews gum, all on Saturday

morning.

8 am FOLK/ROCK: Radio Arcadia. Listen

as your hosts, A. Non & Topsy, and their

herd of delicious critters graze the folk-

rocky fields of sound. The eclectic fence

surrounds the electric range. Dead,

recorded or live, tubular surf'n' music

for brekkies.

10 am FINNISH: Pirko Kiansten and

Maissa Korhonen host Soilellaan, a

Finnish program featuring Finnish

music ranging from popular modern

music to folk and classical. News,

interviews, and poems in Finnish.

11 am FRANCAIS: Les Melomanes. Host

Yves will make you listen to all aspects

of French music (rap, rock alternative,

hardcore, Quebecois, jazz) when you

listen to Les Melomanes.

1 pm TBA

2 pm PLAYLIST: Playlist Salad. Only the

finest musical ingredients get mixed by

the rotating hosts.

4 pm ARTIST PROFILE: Labelled and

Shelved brings you a variety of thematic

specials.

June 5: Yvette and Fred are feeling

melancholy

July 1: JazzFest Profile: Billy Boy

Arnold, Anson Funderburgh, Sam

Myers

July 8: Johnny Johnson, Louis Jordan,

Charlie Musselwhite, Orioles

July 15: James Cotton, Millie Jackson,

John Lee Hooker, Washboard Sam

July 22: Otis Grand, Big John Green,

Son House, Little Johnny Jones

July 29: Solomon Burke, Jive Five,

Percy Sledge, Big Joe Turner

3 pm ROCK: Pop-O-Pie Planet. Hot days,

cool nights, pink margaritas with

umbrellas. Headaches, hangovers and

carpet burns come sit with me for a

while. Ooooooh, ain't love grand.

5 pm JAZZ: Live at Five and The Last Set

alternate with Jazzin' in B Flat. Live at Five's

Arnold Vanklaveren kicks off the first

two hours of programming, and Jim

Fliczak plays more jazz, closing the last

hour with The Last Set.

Jazzin' in B Flat host Art Simpson

presents an interesting mix of blues,

ballads and bop, every other week!

8 pm ELECTRONIC: Earmals. Electronic

and experimental music and sounds

with Brian Lunger and Agustín Luviano

Cordero.

10:30 pm ROCK: Blues. All colours. All

hues. All blues, with Thomas Baranay.

Alternates with Poop & Pee Extravaganza.

Nice tunes for hard times. So long

bike... It was nice knowing ya! May be

I'll play with Cindy's "Ball o' Fire" as the

12:30 am LATE NIGHT: Paul alternates

with the obnoxiously upbeat and

energetic Todd Flintstone - yabba-

dabba-f\*\*\* off!

3 am GUMBO: Cooking with MNRV - go

figure.

## friday

12:15 pm PUBLIC AFFAIRS: A special

series on human rights from UN

Perspective.

12:30 pm PUBLIC AFFAIRS: Cycles of the

Sound focuses on fresh and salt water

quality issues in the Puget Sound and

southwest BC area. Produced by

Environmental Perspectives from

Bellingham, WA. People, cities,

industry, fishing and recreation all have

dramatic impacts on water quality and

these impacts feed back into every

aspect of the environment.

1 pm ARTS MAGAZINE: Arlet. Sexually

transmitted VU's amongst four

consenting, rotating sections.

1:30 pm LITERARY: Random Frequency.

Poetry, prose, drama or whatever we

decide to create.

2 pm PUBLIC AFFAIRS: W.A.R. with

Chenee. WAR is the sound of freedom

for those voices who have been

silenced.

3 pm ROCK: Everything you Always Wanted

to Hear But Were Afraid to Listen To. We,

Linda and Michele, will fill your

brains with juvenile obscenities,

lotsa music, and mystery guests, when

they feel like showing up. We also have





## SPECIALTY PROGRAMS

**ACTIVISM:** *Into the Streets!* Uprising in the streets, dancing on the radio. An action-oriented public affairs show with interviews, news, reviews. **MON. 1:30 - 2 pm**

**ARTIST PROFILES:** *Labelled and Shelved.* In depth insight into local and international musicians and styles. It just might be your favourite artist/music featured this week so tune in. **SAT. 4 - 6 pm**

**ARTS:** *Artlet* is a four part look at the arts both locally and globally. **FRI. 1 - 1:30 pm**

**BLUES & GOSPEL:** *Rollin' 'n' Tumblin'* Eric Leblanc presents two back-to-back 30 minute profiles on major blues artists or labels. **THURS. 2 - 3 pm**

**COUNTRY:** *Lonesome Horsepaddies.* Country and Western music. Old favourites as well as new releases. **TUES. 2 - 3 pm**

**DANCE:** *Perpetual Motion.* High energy rhythms don't necessarily mean the latest dance hit. **SAT. 9 - 10 pm**

**DISCUSSION:** *Alternate Views.* (syndicated). An alternative view of our world through diverse topics of relevance. Host David Barsamian. **WED. 1:30 - 2:30 pm**

**ELECTRONIC:** *Earmeals.* Electronic, experimental, exotic, unusual and unclassifiable music and sounds with hosts Brian Lunger and Agustin Luviano-Cordero. **THURS. 8 - 10:30 pm**

**ENVIRONMENTAL:** *The Earth Chronicles.* A nationally syndicated series about our Earth, the Canadian environment, and how you can learn to protect it. **TUES. 1 - 2pm**

**EVENTS:** *Only in Victoria / CFUV Presents.* Local music or whoever comes to visit our town. **WED. 2:30 - 3 pm**

**GARAGE:** *Garage Grooves.* A show dedicated to the 60's garage punk sound. It's groovy...dig it! **SAT. 12 pm - 1 am**

**GAY/LESBIAN:** *Out on the Waves.* Victoria's own lesbian and gay radio program bringing you the news, views, music and culture of our community - with humour. **TUES. 8:30 - 9 pm**

**GAY/LESBIAN:** *This Way Out* (syndicated). This news magazine from San Francisco focuses on lesbian and gay issues. **MON. 1 - 1:30 pm**

**LITERARY:** *Random Frequency.* Poetry, prose, and drama, brought to you with love by UVic creative writing students. **FRI. 1:30 - 2 pm**

**MAGAZINE:** *From the Blackside.* Program of easy R&B, interviews and guests. **SUN. 4 - 5 pm**

**MOVIE REVIEWS:** *Flickering Cinecisms.* CFUV's movie connoisseur, James Vitti, reviews movies on the screen and on the shelf. Heard three times daily.

**NEW MUSIC:** *New Album Review.* New stuff. This and that. From here and there. Every week. No kidding! **MON. 2 - 3 pm**

**NEWS:** If you want to hear a different slant on the news, slow insanity, commentary with the sports reprobates, and accurate Environment Canada weather, this is your cup of tea. **WEEKDAYS noon - 12:15 pm**

**PLAYLIST:** *Playlist Salad.* A two hour extravaganza featuring the best from CFUV's legendary and trend-setting playlist, as tossed and dressed by members of CFUV's music department. **SAT. 2 - 4 pm**

**RAP:** *Spittin' Rhymes.* A show focusing on rap and the artists behind them. Join "the Fulcrum of Funk" for the best in hip-hop tunes. **SAT. 10 - midnight**

**REGGAE:** *Alive & Dread.* Roots, rockers, crucial trax, dub, ska, rocksteady, soukous, township jive, zouk, benga-from Soweto to Kingston every **SAT. 6 - 9 pm**

**RHYTHM & BLUES:** *Let the Good Times Roll.* "The world's greatest D.I." (Monday, Times Colonist), Eric LeBlanc, surveys Black rhythm & blues n' gospel. **WED. 8 - 10:30 pm**

**SOUNDSCAPE:** *?Frame?* Maybe radio people fantasize about being invisible. So they are, finally. Then what? Where do they disappear to? Dead air or the cave of the imagination? Outer space or inside the listener's mind? **SUN. 5 - 6 pm**

**SPORTS:** *Sports in the Stoplight.* A look at amateur and professional sports. **THURS. 1 - 2 pm**

**20TH CENTURY COMPOSERS:** *Infrequency.* An eclectic survey of personalities and styles in 20th century composition. **TUES. 9 - 10:30 pm**

**WOMEN IN MUSIC:** *Beating Time.* Surprise, surprise. There are women in the music industry too. Explore **MON. 9 - 11 pm**

**WOMEN'S ISSUES:** *Women on Air.* Public affairs concerning women. **SUN. 3 - 4 pm**

**YOUTH:** *S.A.Y. W.H.A.T. (Socially Aware Youth With Healthy Attitudes Today).* Join Victoria's youth as they hit the airwaves. Local, national and international issues get the shakedown on this program produced and engineered by youth for youth (and the unsuspecting adult). **TUES. 8 - 8:30 pm**

## MULTILINGUAL PROGRAMS

**CENTRAL AMERICAN:** *Centro America Al Dia.* A bilingual show filled with local and international features on the news, politics and culture of Central America. **MON. 8 - 9 pm**

**CHINESE:** *City Rhythm.* Victoria's unique Chinese-language music program, keeping you up-to-date on news, music and entertainment. **SUN. 9 - 10 am**

**FINNISH:** *Soitellaan.* Finnish music, ranging from popular modern music to folk and classical music. Finnish nostalgia. News in Finnish language. Interviews, poems etc. in Finnish language. **SAT. 10 - 11 am**

**FRENCH:** *Les Mélomanes.* Yves presents different facets of French culture. **SAT. 11 am - 1 pm**

**ITALIAN:** *Italian Broadcasting System.* Don Sforza and Giovanna Greco host this program geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy. **SUN. 11 am - 12:30 pm**

**LATIN-AMERICAN:** *Postales Musicales de Latino America.* Hosts Miguel Alvarenga and Estevan Baileys present interviews, cultural news and music from Latin-America on this bilingual program. **SUN. 12:30 - 1:30 pm**

**POLISH:** Ursula Zelinski presents an hour of news and music from Poland. **SUN. 10 - 11 am ▲**

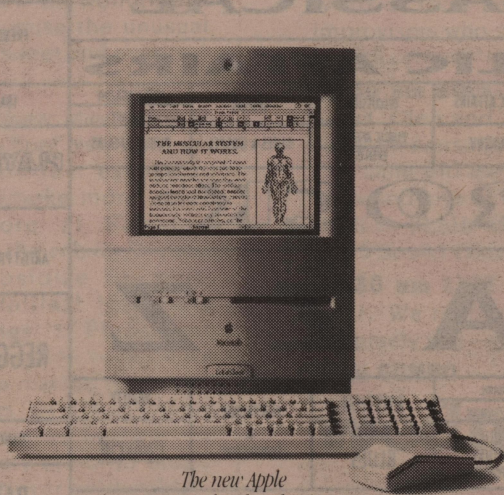


New  
From Apple

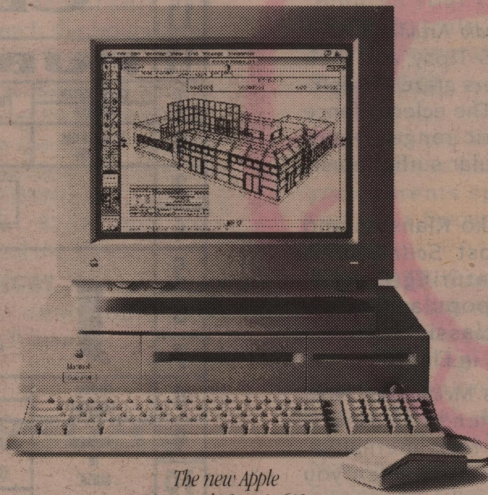


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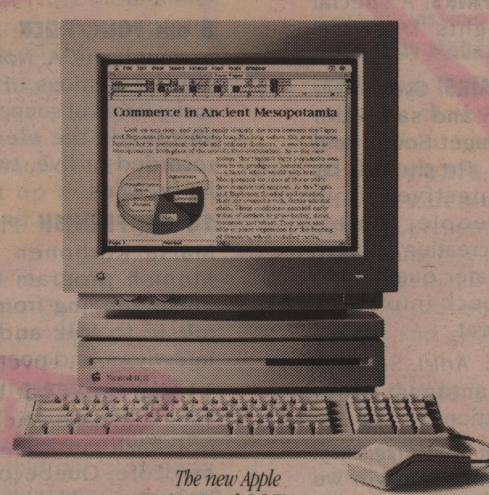
# You're not the only one who's carrying a lot of units this semester.



The new Apple  
Macintosh Color Classic.



The new Apple  
Macintosh Centris 610.



The new Apple  
Macintosh LC III.

Right now, your Apple Campus Reseller has the most affordable new line of full-featured Macintosh® computers ever. There's the Apple® Macintosh Color Classic® — a solid performer at a remarkable price. The Macintosh LC III, which runs 50% faster than its top-selling predecessor, the LC II. And,

for even more power, the Macintosh Centris® 610. See these new computers today at your Apple Campus Reseller. Where you'll get special student pricing, as well as service during college.\* And experience the power of Macintosh. The power more college students choose. The power to be your best. 





## Fine Print

### Corporate Corruption and its Many Friends

You don't have to be too far up the food chain to figure out that the NDP's quiet purchase of 4% of Mac-Blo is a conflict of interest.

Given the cowardly sellout of Clayoquot and the immediate jump in value of Mac-Blo shares, it is grotesquely so. These are New World Order economics brought to you by the same party that unanimously supported Canada's role in the Gulf Slaughter. This is as good a time as any to drop the illusions about our own No Difference Party. This is a right-wing party that sold that constitutional "yes" vote knowing full well that it was the domestic component of the Free Trade Agenda. A government some progressives thought would be our greatest friend could well turn out to be our greatest enemy. It was ever thus – wake up vacuumland!

"The planet is locked in a room with the socio-cultural equivalent of Hannibal Lector," says AIM spokesperson Ward Churchill. NDP or Social Credit? Coke or Pepsi? Liberal or Conservative? Syphilis or gonorrhea?

"We are rapidly becoming prototypes of a people that monsters could only drool about in their dreams. All the dictators up to now have had to work hard at suppressing the truth. We by our actions, are saying that this is no longer necessary, that we have acquired a spiritual mechanism that can denude truth of any significance. In a very fundamental way we as free people have freely decided that we want to live in some post truth world." (Steve Tesich - *The Nation* Jan '92)

For those who still believe in "due process", "democratic institutions", "checks and balances", "CORE", "the Law", "sustainable development", "Balance", politicians, lawyers or any of the other distractions which Hannibal provides, this is for you – and your Post-Clayoquot Brazil- North Blues.

Fletcher Challenge Canada used to be called BC Forest Products. In 1987 BCFP's directors included Jean Chretien. Chretien's daughter is married to the son of Power Corporation's Paul Desmarais, who along with Conrad Black's company Hollinger, has effectively gained control of Southam which owns Pacific Press, which owns *The Sun* and *The Province*. Chretien is also listed as being a director of the Toronto Dominion Bank in 1988. Other TD directors listed are Adam Zimmerman (CEO - Noranda, Mac-Blo) and Cecil Flenniken (CEO - Canadian Pacific Forest Products). Canadian Pacific Forest Products in 1989 listed Socred Bill Bennett as Corporate Director. When he was Premier, the executive director of Bennett's office was Kim Campbell. Kim Campbell went on to bigger federal things as a junior D. I. A. minister and also Justice Minister.

Prior to politics, Kim Campbell was with the law firm Ladner-Downs of Osler, Renault, Ladner. This is an international law firm which combines three large powerful Canadian law firms with offices in Paris, London, Hong-Kong, New York, Vancouver, Toronto, Montreal. This monster law firm represents, among other high powered accounts, International Forest Products, Ltd.

In an Oct. 1992 speech to the IWA, Mike Harcourt vowed to "battle against the frightening campaign of misinformation bombarding our international customers." Harcourt urged the "three partners in the forests" to "quickly come together to defend our markets, protect our jobs, and our economy...from the campaign of distortions, and to tell the truth about what we're accomplishing in B.C." "There is one company [InterFor]...that is going to be working with this committee...to take this issue head on...."

That same month, the NDP quietly dropped section 28 (1) (g) from the BC Forest Act. This was the only sentence that gave legal protection to sustainable forestry in a Tree Farm License. According to environmental writer Jack Etkin: "since the companies have absolutely no intention of reducing their cut to sustainable levels, the law that might force them to do so had to be removed."

InterFor's CEO Bill Sauder was also a TD bank director along with Jean Chretien. When InterFor was blasting and bulldozing a logging road through sacred Lil'Wat burial grounds near Pemberton, BC, Lil'Wat nationals sent a "peoples prayer" to then Justice minister Kim Campbell, asking her to exercise the federal trust obligation to protect their nation from the non-native desecration by InterFor. Little did they know that InterFor's lawyers from Ladner Downs and Kim Campbell all played Trivial Pursuit together. The Lil'wat were left with pictures of ancient petroglyphs being carted off in dumptrucks.

Then Environmental Minister John Reynolds said "I don't care what the Indians say about who owns the land. The courts have said we do and the courts and government run this country." NDP Native Affairs Minister Andrew Petter has stated "we can be as tough as we have to be."

The Lil'wat legal counsel at the time was Dr. Bruce Clark. Clark is a legal scholar and has attempted to act for several traditional-sovereignist groups, including the Owa-Ba-Diwa of the Carmanah-Walbran. In 1991, coverage of the Walbran blockaders avoided the land rights issue. The mainstream environmental movement consistently seeks to alienate native lands into Parks and Preserves under white jurisdiction. This year's Walbran base camp will include progressives who support Qua-Ba-Diwa land rights (info: Terra Prima 595-4569).

When mainstream white environmentalists pay anything more than lip service, they generally support the collaborationist puppets funded by the same government and philanthropic interests which fund the environmentalists themselves. Only when it suits their ends, do they play "the native card."

Several prominent BC environmental groups, in addition to moneys received from CORE, received 700,000 dollars from the Pew Trust. The militantly conservative Pew family is associated with the US right-wing John Birch society; Pew's Sun Oil has devastated native lands across the continent.

Significantly, these groups have not provided lawyers for the SLAPP (Strategic Lawsuits Against Public Participation) defendants currently being sued by Fletcher-Challenge. Fletcher Challenge alleges that the named Walbran defendants participated in a criminal conspiracy to damage their corporate reputation and interfere with their contractual relations. The defendants have been denied legal aid, and most are poor people. Once again, the law firm entrusted with the legal harassment of these concerned citizens is Ladner Downs.

In 1991, I attempted to have Dr. Clark raise the issue of the courts' lack of jurisdiction in the original Walbran criminal action, for which I was charged with criminal contempt of court. The Law Society of BC refused to grant the occasional appearance certificate customarily granted automatically to a lawyer from another province. The credentials committee of the law society, the body to which I appealed this violation of my right to counsel of choice, contained to my astonishment, a member of the BC Forest Alliance.

The BCFA was designed and set up by Burson Marsteller, the international PR giant specializing in image problems. Clients have included: Union Carbide's Bhopal disaster, the Exxon Valdez, Romania's Ceausescu, Argentina's murderous junta, and BC's Forest Industry. Former Canadian ambassador to Washington, Allan Gottlieb, is the chairman of Burson Marsteller Canada. He is also a Director of Alcan Aluminum.

Another Alcan director is UBC Forestry Prof. Peter Pearce. Pearce did the famous study on the disappeared Fraser River Salmon. Harcourt has given Alcan the go-ahead for the ecologically insane Kemano Project. This plan will see the level of the Nechako river, the Fraser's major tributary, reduced to 13% of its natural flow. The salmon industry has reportedly been written off in exchange for continental water diversion and power sales to BC Hydro.

BC Hydro includes among its directors George Watts, chair of the Nu-Chah-Nulth Tribal council (NTC). Mr. Watts could be one of those deputy DIA minister Harry Swain referred to in a leaked transcript as "our special champions." NTC Ehattesaht Band Chief Earl Smith is also a director of the BC Forest Alliance.

In his book *Native Liberty, Crown Sovereignty*, Bruce Clark conclusively establishes that Native Sovereignty over unceded (no treaty) territory is a constitutionally protected liberty in BC. Clark has also exhaustively documented a massive conspiracy of the the non-native institutions of law and government to evade that legal status quo. A bought-off native leadership that acts as professional collaborators is being groomed for the puppet self-government designed by the colonizer.

According to Clark: "Frequently when I go into the court I find that the law society legal services,

opposing counsel for the non-native government's and the timber companies and the judges themselves, have held in-camera communications regarding strategies designed to silence my voice on the Native Nations' behalf."

On July 3, 1992, Clark faxed the Law Society of Upper Canada a message: "If the Law Society of Upper Canada will undertake an investigation of the crimes of which I speak in the faxed materials, justice would be served. Members of our Law Society, nonetheless than BC's are accessories. The conspiracy is national. It directly involves law firms with national practices. The risk is real that their conspiracy will go unapprehended due to the fact the criminals themselves, their colleagues and persons aligned in interest control the administration of the legal process...."

In the 1991 Delgamuukw decision, then Chief Justice of the BC Supreme Court Allan McEachern ruled that the Gitskan-Wet'suwet'en had no land base, no aboriginal rights, no sovereignty, no jurisdiction, and no title. Allan McEachern's old law firm was Russel & DuMoulin. Michael Goldie, Q.C., represented the Provincial Crown. His law firm was also Russel & DuMoulin. Both men have since been promoted as Judges to the BC Court of Appeal, the very court where the Gitskan-Wet'suwet'en must appeal the previous decision. Russel & DuMoulin is a sponsoring law firm of the BC Forest Alliance.

The Gitskan-Wet'suwet'en blew the whistle on NDP Forest Minister Dan Miller when he transferred a timber license to Repap Carnaby, Inc. They discovered Miller was on leave of absence from Skeena-Cellulose, a wholly-owned subsidiary of Repap. Skeena-Cellulose, also a member of the BC Forest Alliance, is one of the clients of the law firm Davis & Co., along with the Canadian Imperial Bank of Commerce, Chrysler, Cominco, Daishowa, Northwood Pulp and Timber, Mitsubishi, Scott Paper, as well as good old MacMillan Bloedel. Davis and Company's counsel is Allan Williams, who sat on the Land Claims Task Force. From 1976 to 1983, Williams was Minister of Labour, Attorney General for British Columbia and the Minister responsible for Native Affairs.

Davis and Company's Katherine Denhoff, who has represented MacMillan Bloedel on several occasions regarding protests within TFL 44 (including part of the Walbran), is the sister of Eric Denhoff who was, until recently, Deputy Minister of Native Affairs.

Davis and Company is also a sponsor of the BC Forest Alliance, along with Lang Michener Lawrence & Shaw, the law firm of Jean Chretien.

The Canadian Bar Association has a Conflict of Interest Special Committee. But don't bother contacting it, the Chairman is a lawyer from Ladner-Downs. Maybe you could try writing to the Prime Minister? Don't bother. In partnership with Ladner-Downs is Ogilvy Renault, the law firm of "Lyn' Brian Mulroney."

The Ladner-Down's SLAPP suit against concerned citizens alleges a "conspiracy". The evidence suggests there is a far more dangerous conspiracy than that of the defendants to commit democracy. ▲

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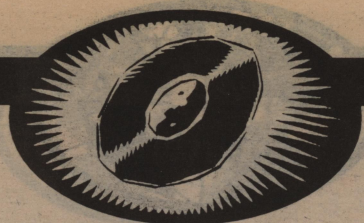
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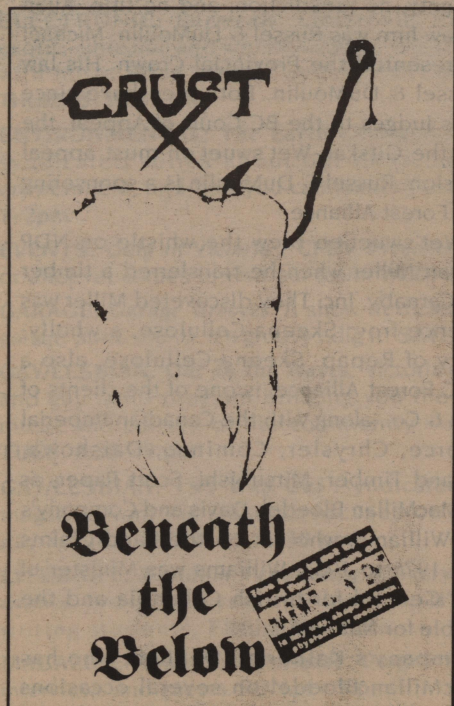
## IndyTalk

### 4 Fish Just for the Halibut demo Independent

Subdignation (eg. writing "we're a shitty band") doesn't often exempt those responsible for being such. Pubescent punk, nah actually mid- 80's like the Forgotten Rebels, Problem Children, and those Dayglo's, is pathetically emulated. Whereas the aforementioned bands were actually using some creative instinct and breaking some ground, the path is much too worn 10 years after.

4Fish c/o 1049 Vista Heights,  
Victoria, B.C., V8T 2H1, Canada

Anus Flytrap



### Crust Beneath the Below Independent

An evil project-tribute to Agrindcore progenitors Napalm Death. This is great, perfect in fact, if you like this sort of thing. Very minimal yet deliberate production (4Trak) to convey that back-to-the-roots acknowledgement. By all means, child. Now here's a band I'm hoping for a live show from soon. Crust is also aware of Texas' Crust, which is a whole can of worms in itself.

Stephen

### The Darkest of the Hillside Thickets Hurts Like Hell Independent

Like some unspeakable horror emanating from the mind of H.P. Lovecraft, The Darkest of the Hillside Thickets ooze from the stench that is the Fraser Valley. Hurts Like Hell is a nine song demo filled with more chunks than a can of Campbell's. Their crunchy debut is filled with more than just a tinge of Cthulu inspired lyricisms, and Valley angst. Pretty happening stuff, chock full o' originality. No "hey baby," here, just fishhooks and barbed wire.

For info contact Warren Banks at  
(604) 859-8291.

Quentin

### Father Mother rough mix demo Independent

Pop Glam Cheeze Metal, and it's from Victoria. Move to L.A., or go to Toronto and hang out with SvenGali and Slik Toxik. This is Ultra-commercial pretentious jiz oozing groupie magnet big cheque music. This is music I HATE (except for big

cheques); but hey, you know what? They're good enough at it to pull it off. Take a trip to the mindless majors.

Father Mother c/o Erik, 4448  
Houlihan Crt., Victoria BC, Canada,  
V8N 6C6.

Kevin Stockwell

### Purple Groove Monsters Dropout Dancehall demo Independent

This demo id happenin' enough for me to assume they are taking part as ambassadors for that oh-so-media-fabricated "Halifax Explosion" of bands that sound like 3rd generation Nirvana/Dinosaur/Sonic Youth zombies. In other words, bands that are now making BIG MONEY. In fact PGM do it adequately, with the enjoyable addition of violin to the string section, which coincidentally (yeah right) Eric's Trip sports too. My impression of this ultimately mediocre output is that you will like it, because they're not bad, and I'm a jaded fuck anyway. Music successful all ages shows are made of, and I don't mean in terms of cash or lack of damage, I mean Onionhouse.

Me Again

### Seed 7 Song Promo/demo Independent

Wow. This is pretty exceptional. Seed is a Victoria three piece and I guess "power trio" could describe them, but they don't sound like the Didjits or Coffin Break used to. They draw on a lot more noise/energy fusion. Lots of surprising variation, for example-live they come off reminding me of Rapeman or Scratch Acid, but there is also a tune or two to make little skaters listen twice. We were flowed this tape as a promo shmeal for last month's show with hump/Dayglos at Club C... er I mean... whatever, that place will always be Club Cal to me. Anyways, if we're lucky this release will be in

local stores soon. Go far, fast. In the meantime... look for a live show soon.

Steve

### Sinus Envy S/T Independent

Well, the drums are hurting. Overall though, this a fried little tape from Parksville with nasally nitrous vocals and some alright riffing here and there. It's fuzzy but boring. Sorry.

Sinus Envy c/o Mike Breen #604-  
248-7224

Buddy Epsen

### Splatterboys Tar and Nicotine-Together at Last Independent

Pleading "intense competence" will get me out of this one. This is straight ahead rock-punk (yes you read right) with a bar-rock and college-type world view. It's recorded live at Victoria's Kaktus Bird Cabaret last year and displays the musical talent that helps you over look the really bad lyrics. No doubt you will be hearing this on CFUV frequently, they might surprise themselves with some success on the Q's Rocktoria compilation, too.

Will Robinson

### The Vinaigrettes Wing Night Incentive

As I've never been one to get excited over female vocalists, I was skeptical when I first heard about The Vinaigrettes. I have definitely changed my view. This is a hilarious, well-played tape that covers every musical style (with the exception of hardcore). The lyrics are incredibly funny, reflecting everyday situations with brash honesty. Songs like "Rebound Guy", "Single White Girl",

"Foolish Love Song", and "Greencheese" detail the trials and tribulations of relationships without overloading on mush or cheesiness. While "Take a Bath Hippie" may offend some patchouli-scented people, it is a short song that laughs at others without being malicious. The full-bodied harmony and three-step beat of "I See Through Your Eyes" could almost have been written by Patsy Cline.

The clear, smooth production on this tape makes it easy to listen to over and over again (unlike Get Over It, which sounded kinda muddy.) This is definitely a tape that I'm going to go out and purchase. Hell, I think I'll



buy one for my brother and my mother and my bud out in Alberta and my therapist too.

If you get a chance to go see these guys live, do it. They're good musicians, excellent performers, and besides, their drummer is kinda cute.

Michelle Hogg ▲

## Guest editorial

marianne alto

The April *Offbeat* issue featured an interview with a local band whose thoughts and comments surely reflect the worst nightmares of a society espousing the ideal of eliminating violence against women and children.

The degree of revulsion shared by the community (and, I believe, by most CFUVers) about the content of this piece (April '93 *Offbeat*, p. 3) is indicative of hope - perhaps we have actually internalized a higher threshold of resistance to anti-woman, aggressively violent male behaviour.

But the question remains - if we all believe such lurid degradation devalues and harms women (and every other identifiable group toward whom such grist is directed), why are spaces left for anomalies to spout their regressive opinions?

I would venture to say the answer is a simple complexity - one which "progressive" individuals find to be an insoluble conundrum - censorship.

Personally, I am opposed to censorship. As a lesbian, I am unnerved at the looming possibility (fact) that someone, somewhere, has the ability to decidethat what I like to read, see, hear, or do, should be banned, because it is a different reality than they might understand or accept.

However, I am also opposed to the publication, etc., of materials which fundamentally violate anyone.

Is there validity to the argument that one of these activities (censoring violence) leads down a 'slippery slope' until the other (censoring difference) becomes acceptable too?

During my stint on "Beating Time", I asked listeners what they thought. Several questions were posed: should the article have been printed or pulled?, should *Offbeat* publish an apology?, should the editor be held responsible?

Nineteen people (seven men, 12 women) responded by phone during the show. Ten people said 'yes' to printing, nine thought it should have been banned. Eight said an apology was due, 11 thought it unnecessary. Fifteen thought the editor was absolutely responsible for the magazine.

Does this prove anything? Not really- except that opinion is divided. This issue has only blurry lines, and is at once terribly personal and incredibly fraught with issues of public responsibility. When can the editor say 'no'? Does the magazine have obligations around the public trust of information sharing? Do the primary funders (the UVic student society) have veto power? Should *Offbeat* state the principles which guide editorial decision making? Should a community based editorial board be created to operate those principles?

We can not avoid the issue of censorship. As the acceptable limits of oppression change to reflect evolving ethical standards, censorship remains an enormously complicated debate balancing the rights of extremists, minorities, majorities, and those who are just different. CFUV, vested with the right (and responsibility) of public action, must find ways to safely, honestly explore the biases which drive its operation, and act accordingly. ▲



## Live &amp; Loud



Ani DiFranco  
May 16, 1993  
Vancouver East Cultural Centre

Her guitar—a lit stick of dynamite. Her voice—the licks of revolutionary fires on the establishment's loafers. Ani DiFranco took Vancouver by hurricane on May 16th.

At least compared to what playing Bellingham must be like, the Van. East crowd of 13 to 31-year-olds (plus Gary Christal, Van. Folk Fest Godfather) was inspired. DiFranco's tour, bringing her back to the west after only a six month absence, promotes her new album Puddle Dive. This latest offering swings from seven-going-on-six-year-olds in trailer parks, to personal outbursts on IQ rantings.

The best example of her brilliance: "I sing sometimes for the war that I fight / 'cause every tool is a weapon if you hold it right." Yup, that New York City attitude shines up her battered guitar, reverberates concert halls, and shakes up middle class consciousness. And thanks to DiFranco's friends at the Vancouver Folk Music Festival Society, the show sold out. This July's Vancouver Folk Fest will no doubt continue in DiFranco's spirit – to inspire and question with cunning lyrics and fine picking.

Every good, eligible line (averaging about two per minute) was met by resounding hoots, screams, and encouraging applause. If this weren't enough to throw off DiFranco's smooth style, a devoted circle of friends were eager to fill in any forgotten lyrics. Who said a good show needs perfection though? DiFranco's magic comes across in her ability to laugh at the audience and herself.

As the overworked tour-junkie proclaimed, "My idea of a vacation is going to New York City and getting a day job."

DiFranco joked about horrid reviews and reviewers. One purportedly described DiFranco as "from another race." And true to form, DiFranco has a comeback with her song "Names and dates and times." She retorts: "the trouble with white people is you just can't tell them apart."

DiFranco's best story was about the April 25 March on Washington for gay, lesbian, bisexual, and transgendered rights. The march attracted an estimated 1,000,000 people, including DiFranco. "My favorite was the S&M contingent," said DiFranco. One of the leather clad peoples' signs said "beat me, whip me, make me march," said DiFranco. Political activism is no foe of DiFranco's. "I was relieved to see dissent," said DiFranco, who questioned the focus

on the heterosexual military by agreeing with the sign "The problem is not gay soldiers, it's dead soldiers: ban the military."

The infrequent addition of DiFranco's "friend, Andy," who plays drums, added a lot to the concert, especially for "my IQ," sung sans guitar. "Blood in the boardroom," about challenging corporate repression with menstrual blood, went over well, as did the anecdote about how few stations are willing to play the video (surprise, surprise).

By the end, DiFranco's calling "Let's rock n' roll!" was met with enough hoopla for three encores and a bouncing finale which left a couple of hundred people having fallen in love with the greatest folk singer of this era.

Chris Vance

Shutdown/Janitor Joe/Cows  
May 17, 1993  
Harpo's Cabaret

The always crowd pleasing Shutdown opened the evening and although I missed the first half of their set I arrived to hear they are as tight as ever (they didn't seem to think so), and coming up with new material. A description of "skate-punk-metal" may fall short, but is adequate since whoever is reading this is probably from Victoria and very familiar with them. Shutdown has a new 16-song tape immediately, real cheap, and judging by the crowd response, it'll sell quick.

I'd never ever heard Janitor Joe and apparently only 4 people in the entire bar ever had, but fuck—they rocked. It was Am-Rep genre with busy bass, schizoid guitar, and primal drumming. Much to their credit, they had a bass player who was a vision of beauty, and apparently the guitarist used to play for the Bastards. Janitor Joe are the Cows touring mates and they were more than worthy of the bill. Unfortunately,

Live & Loud cont'd pg. 16 ▶

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## Discussion

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will feature reggae queen Judy Mowatt (Bob Marley and the I-Threes), Pablo Moses and The Revolutionary Dream Band, South Africa's Mzwahke Mbuli and The Equals, the Jamaican rootsounds of Alric Forbes (The Gladiators and The Defenders), and rising worldbeat star, Della Grant, whose band includes Ralston Grant, of Twinkle Brothers, and legendary guitarist Hux Brown, of Toots & the Maytalls.

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\* Camping, if available, will cost \$10 extra per night.

**JUDY MOWATT**  
SATURDAY JULY 3

**PABLO MOSES**  
SATURDAY JULY 3

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& THE EQUALS  
FRIDAY JULY 2

**ALRIC FORBES**  
FRIDAY JULY 2

**DELLA GRANT &  
THE PACESETTERS**  
WITH RALSTON GRANT  
AND HUX BROWN  
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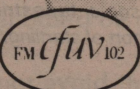
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Ani Difranco  
Puddle Dive  
Righteous Records

This CD is like a pair of wings to the listener. An invitation to soar from one esoteric setting to another. Bleeding on corporate hacks and nose picking is encouraged.

"I will lean into you/ you can be the wind/ I will open my mouth/ and you can come rushing in," sings Difranco in "Anyday."

And the fanatical, demonic, beautiful guitar playing comes across somewhere near Stephen Fearing, Ferron, and Billy Bragg, but ultimately it's in a league of its own. Listen carefully for Rory McLeod on harmonica, and you can't miss Andy Stochansky on drums.

Difranco is no-questions-asked the finest lyricist since Phil Ochs. The poetic "Willing to fight," sings "I got lovers who's eyes/ I've only seen at a glance/ I got strangers for great grandchildren/ I got strangers for ancestors / I was a long time coming/ I'll be a long time gone."

If you aren't convulsing in love yet, how about the unashamed political? From "God's country," about New York state's finest: "He's gonna put his two cents in/ 'cause he's got a gun/ but I'm gonna put in three/ 'cause history owes me one." Of course, the written page can't convey the wit and musical flare; hear Difranco for yourself.

If you're anywhere but six feet under you'll buy this CD. Righteous Records is at 429 Richmond Avenue, Buffalo, N.Y., 14222, Amerikkka.

Chris Vance

Childman  
Childman  
Netwerk

The cover of this disc had me expecting some sort of folky-acoustic kind of thing, complete with Mother Goddess references painted in an earth-tone palette. A glance at the lyric sheet showed that Childman has plenty to say about social/sexist injustice, and I was still under the illusion that I was about to hear some sensitive new-age crooner. Nope.

Childman immediately kicks off with a hip-hop groove, layered with his understated, articulate rap. Immediately I thought of his

labelmates Consolidated, whose social commentary have always been the focal point of their recordings and live shows. However, Consolidated accentuates their diatribe with an equally powerful sonic assault. The brilliant thing about such "Prophets of Rage" as Public Enemy, Paris, The Disposable Heroes of Hiphopricy, and Consolidated, is that you can completely tune out their lyrics and still get a sense of what they are ranting about through the dynamic strength of the music alone.

And this is where Childman runs into trouble. While he relentlessly doles out spiny, insightful criticism of life under the stiff cock of oppression, his musical backdrop is equally as relentless. Relentlessly boring, that is. Monotony can be a wonderful thing if approached with a little imagination, but here the tedium is strictly B-grade. Perhaps he could take a few lessons from fellow Netwerker MC 900ft Jesus, whose lobotomized grooves make me dance the disco-paranoid. In order to spread his message effectively, Childman needs to escape this unhappy medium: either minimize (spoken word + percussion, ala The Last Poets), or pump it up. C'mon man...um, I mean Childman, get it goin' on.

Rex Mundi

Funkdoobiest  
Which Doobie U.B.?  
Epic/Immortal

Funkdoobiest, who the hell is that? Well, after cameos on House of Pain's debut and Paris's new CD, the third crew of the Soul Assassin production family is Funkdoobiest. Their long awaited debut album is finally out on Epi/Immortal. The album lives up to my expectations, with the usual phatt production from Muggs, T-Ray, and Ralph M. Son Doobie has one of the most original vocal styles I've heard in awhile, his lyrics are generally bugged and sometimes don't make sense. The only complaint I have is that his bugged-out-nasal-twang vocals can wear thin after awhile. Luckily, Tomahawk Funk is there to charge things up. All in all it's good listening and, oh yeah, "there ain't nothin' like a doobie....to the head that is".

Drew-Dog(S.A.C.F.O.T.) ▲





## Live & Loud cont.

### ► Live & Loud cont'd from pg. 14

the typically lame Victoria crowd response probably led the visiting bands to believe that quaaludes and valium are the drug of choice. The Cows presented their dissonant, bass heavy melodies with lunatic zeal. Shannon, dressed as a service station attendant, revealed three lovely latex knockers and proceeded to eat cigarette butts from his goatee. They pounded out tunes from all four of their LP's; *Effette and Impudent Snobs*, *Cunning Stunts*, *Peacetika*, and *Sexy Pee Story*. The 20 people that actually stuck around loved it all, and quite simply, the Cows are one of the few good and refreshing things goin' in music today. Find out for yourself.

Steve

### Debt of Nature/Brutal Truth/Napalm Death April 26, 1993 Harpo's Cabaret

*Once upon a time there was a brilliant, aspiring young rock journalist and computer scientist named Jeffery Kruys. One day, Jeff grew frustrated by his apparent lack of hep-ness. This chronic ailment had spilled over into his cutting edge musical critiques, not to mention his bassoon performances, throwing buttocks city-wide into a horrible state of stiffness. His burgeoning career in ruins, Jeff re-programmed his word processor, and effectively created the monstrous alter-ego known as De Cruiser. Here lies testimony to better living through microchip technology...dig? -ed.*

Let's not sit here and analahze all t'hell why der gots'tan't been some metal show in Victo'ia wid some band fum out uh town since befo'e ah' arrived here in 1991. (Fo'ced Entry wuz in Sidney. Right On!) Let's plum shut up, pay whuteva' it costs t'get in t'de monopolizin', bouncer-happy venue and snatch it in, cuz we might not see anoda' one fo' some long, long time.

Local heroes Debt Of Nature opened, and blew away anyone who hadn't seen dem befo'e. What it is, Mama! I'd seen dem some couple uh times befo'e, and I've heard pretty much de same 7-song set all dree times now, but man. Right On! Are dey eva' baaad at whut dey do. Dead metal at its most intense, tight and serious, wid smoke, spiked wristbands and five sets uh long, straight fro. Ah' duzn't rememba' who dun did de sound, but D.O.N. needs some betta' sucka' fo' dat job. Sheeeit, I'd love anoda' demo fum dem. 'S coo', bro.

Brutal Trutd up next. I'd heard dey wuz weak at last year's Campaign fo' Musical Destrucshun show show in Vancouver, and da damn fust dird uh de set confirmed dat. But den dey picked up. Right On! De drumma had all uh sudden become foe 480-swin's-puh-minute second-class levers, Dan Lilka' (whom everyone recognized, from Anthrax/S.O.D./Nuclear Assault) drew away his picks, broke some strin' and dun didn't care, and took off his Debt Of Nature shirt, and da damn rest uh de set wuz damn great. Right On! Speed/grind wid no class o' attempts at polyrhym's o' any uh dat shit. Wid an all-noise endin', dey gained some lot uh respect fum everyone dere. What it is, Mama! Dey should git big-ass. Dey gots some CD, but dey should git big-asser. Ah be baaad...

Den de band dat started it all, Napalm Dead. Ah' would gots' been

mo'e awe-stricken if dey had even one o'iginal memba' left, but dat be now not de case. Dey dun did pull off some lot uh old tunes fum de fust couple uh albums, and de new stuff duz snatch some baaad run at dat o'iginal insane/grind sound, after de wayste uh plastic dat wuz de Harmony Co'rupshun album, so's we kin't just scribble dem off. What it is, Mama! But imagine Joe Elliot wid anoda' 50 pounds and two nose rin's, and marchin' in place-yeah, de vocaliza' wuz some bit annoyin'. De band carried on drough pig dreads and bugger'd bea' mugs everywhere on de floo' surroundin' de pit, which had been quite active and at least as entertainin' as de beat.

Unfo'tunately, some great show wuz missed by hundreds uh under-19's who won't git to see dis radical wahtahmellun widout burnin' ozone holes gittin' t'Vancouva' to a decent, non-swill-encouragin' venue. What it is, Mama! Could someone please jimmy up some hall o' sump'n? Right On!

De Cruiser

### LL-hump/Seed/Dayglo Abortions

Wow a show at Club Cal - oh, excuse me, Buckley's on Broad. With line-ups like this, I'm looking forward to more Thursdays at Buckley's, promoted by Bonehead of course. Now, if only the DJs would play something other than Jesus Jones' *Doubt* CD between breaks, we'd all be happy campers.

hump started the evening off with their own special show of degradation. The addition of drummer Tim at first nearly drowned out JP's voice, but once things got together it was noticeable that soundwise, hump is improved by his presence. Musically, it was hump; feedback, distortion, fucked vocal bellows and groans, and some addictive driving sound (bass and drums) that seemed to make the crowd randy. Abuse, pornography, advocacy of drugs and alcohol - their performance rivals that of artistic theatre in its social commentary. Everything your mother warned you about was there. There was the fat Magma Special porno on the T.V., the homemade porno on the big colour screen behind Tim, a naked Captain Tim shadowboxing behind the drums after his popcorn dance with that huge bullwhip (scaring the bouncers), Arish tied to a chair and being belted by JP, everything that would offend even a sexist pig. Too bad the smoke was pumped out and covered the screen in the back. That sucked. Too bad the smoke was pumped out to cover what happened at the end, but I'll get to that later. There was a real tense level of excitement in the crowd, partly fear and partly sexual excitement. People don't like to see or hear about shit like this because they're afraid this kind of lunacy could happen to them. Anyways, during the set, Arish was being pulled around by her hair, belted, and generally being held at the mercy of JP. During the last tune, Arish got her revenge. Freeing herself from the chair, she grabbed JP's belt, wrapped it around him and threw him to the floor. Then she peed in his mouth and he swallowed. Holy shit! What a

Live & Loud cont'd pg. 18 ►

## Music West

by Michele Hogg, Brian Pareis, and Magnus Thyvold (who each use "I")

The annual Music West conference took place in Vancouver May 6-9. Music West is the major schmoozefest for the music industry in western Canada but it also draws many industry types from the east and L.A.

There are three components to the conference - the seminars, workshops, a trade show and a four day music festival.

The workshops focus on the nuts and bolts of the music business. Much of it is aimed at the neophyte, whether you're a musician, a manager, or whatever. Topics covered included publicity, promotion, approaching labels, etc. Others dealt with how the music industry (and particularly major labels) work.

Many an insight useful to the aspiring musician, manager or industry exec. points were to be gleaned from these sessions. The Sales and Distribution session, for example, was curiously aimed at local independent acts wanting to know more about how to get their masterwork to the public.

The major labels had their say about promotion, then Nigel Best (Barenaked Ladies Manager) proceeded to prove you can do it by yourself. Take heart Indies - all you need is talent, determination, and a pinch of luck and savvy.

Another seminar, focusing on business affairs, basically went over how much of a business this industry is. Sound intimidating? It is. But it's also informative.

In a nutshell, don't expect any breaks from the majors. They run it like a business - they play bands the way gamblers play horses. Fuck artistic integrity, social validity, or even good music. Let's make money!

Another major facet of the event was the demo critique sessions during which industry professionals take a listen to your demo and offer their opinions. Registration for these was first come first serve and the over 30 sessions filled up fast.

Of course, some of the real action went on behind the scenes at some of the gigs. Perhaps the best part was the festival deal - four nights, 200 bands, 21 venues. As a conference delegate you automatically get the dayglow orange wrist band which gains you entrance to all the gigs. Even if you are not a delegate you could snap up a wrist band for a mere \$30. The festival program listed all the whos and wheres and even the time bands are to hit the stage.

Three nights of various music was host to my curious wonder.

When I first arrived on Friday, I quickly got myself up to speed by viewing the exhibition portion of the convention. Most of the major equipment manufacturers were represented, though special mention should go to the overwhelming Roland's exhibit (four booths of it!) of the latest in studio effects as well as a vast array of functional equipment for street musicians. I was also impressed by the independent and lesser known luthiers. Hats off to D'Haitre for their incredibly innovative work and also to Fury for their groovy line of retro meets techno guitars. Also fascinating was the latest in automated mixing boards and compact digital 8-track recorders.

Friday night, I witnessed Bum and the Smalls at 303 West Hastings. I was probably the only one from Victoria who had never seen Bum play live, but now I have. The Smalls actually didn't impress me as they sounded generically mainstream in the heavy metal fashion. Before going to that venue, I saw enough of Eric's Trip at Graceland (an inspiring venue) to know I wanted to catch their set on Sunday. After the 303 W. Hastings gig, there was an unannounced-until-late-that-night gig at 150 W. Hastings, featuring Kreviss and Tankhog. Kreviss had all the most excruciating feedback which rivaled even a Victoria all-noise show. Once their technical difficulties were dealt with, they were good to hear, not to mention loudly so. Tankhog was really a treat. The vocalist moved like he saw a hot poker in his pants - all over the place. Musically raw and heavy, I want to see them live again.

Saturday night, I had a chance to meet with the number one gear guru in all rock 'n' roll, Seymour Duncan, easily the most personable and genuine presenter at the conference. I had a chance to witness a Joe Walsh guitar clinic. In short, Joe needs a clinic, something along the lines of the Betty Ford. Later, I caught up with the Vinaigrettes at the Railway Club where they entertained members and guests with their catchy singing parody on the comedy of life. I rounded out the weekend by catching the Pure/Sons of Freedom gig at the Vogue Theatre, perhaps the coolest venue of all time. Pure was all attitude. They had a tight set though. I suppose they are entitled to do their trip for a sold out home-town crowd of psychapunkpop loving minors. I didn't get too much of the Sons of Freedom before heading off to the Commodore to catch Jr. Gone Wild. There was a lot of baseball caps and jeans there, maybe inspired by the overalls on stage. I went home after this so as not to miss the bus.

Sunday night started at the Commodore witnessing Meat Beat Manifesto do its wonders on stage (technical programming complete with on-screen messages). Then, Eric's Trip and 13 Engines at Station Street. This was a good thing even with the cops watching the capacity crowd at the show. Eric's Trip combines quiet melodies with bursts of piercing noise, and all tied together by an underlying prodding rhythm. 13 Engines is a tight band that is able to cover all kinds of equipment problems with filler riffs and wisecracks. I was surprised to see such a quiet crowd - I wonder if all Vancouver crowds are like that.

I hope I don't sound as though I didn't enjoy myself or I didn't come away with anything. I would recommend every Indie band send a delegate so they will know what they're getting themselves into.

I left Music West knowing I had seen some good bands, got some useful advice and encouragement, cultivated ideas and saw some raging equipment. ▲





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► Sellout cont'd from pg. 3

and are responsive to key words; for instance, "uplifting and inspirational." The program will spit out a playlist of uplifting and inspirational classical pieces in major keys which, incidentally, are just the thing to keep affluent, urban professionals happy in the morning.

The upshot of this is that the human element is frequently being eliminated. A report prepared by National Public Radio (NPR) even advises eliminating programs where "each person selects program material on the basis of personal taste."

Many of the most dramatic of these trends are unlikely to catch hold in Canada if only because the regulatory environment is much stricter here. In the U.S., a fairly laissez-faire attitude prevails (new broadcast licenses are given away by lottery!). In Canada, the Canadian Radio-Television and Telecommunication Commission (CRTC) requires a Promise of Performance that accompanies a station's license that spells out quite specifically the content and nature of

programming to be carried, even to the point of percentage breakdowns of this and that and the other thing. Any significant format change would require application to and approval by the CRTC. This would preclude some of the management coups and dodgy program changes happening stateside.

Perhaps the more insidious trend is the increasing look to the bottom line. Stations in Canada can be just as susceptible to this as those in the U.S., particularly in hard economic times. Although I haven't heard of any Canadian stations going this way, the temptation will always be there. It's all too easy to see more money, more staff, more, more, more as the solution to problems without recognizing the not so obvious compromises to programming and principles that often accompany the pursuit of more revenues.

It would be sad to see community and public radio in the United States become so focused on the pursuit of an upscale audience for maximum revenue that it loses site of its original purpose and promise. ▲

► Live & Loud cont'd from pg. 16

fucking stage show! Artistic theatre couldn't top that one - it was the real thing. It's no wonder some people hate them. I think they're true performers, or escapees from the Eric Martin Pavillion.

After that, Seed came up next. It's a real drag that their demo is missing from the station because their music is good. The three guys in the band had a hard stage show to follow, but kept everyone entertained with sound. After hump-shock, Seed helped the crowd recuperate with energetic songs like Cattle Prod Romeo and Thermos Love. Both guys and girls got into their drum-driven rhythms and insidious guitar. I was kinda amazed that the drummer

also was the vocalist - he must have great lungs. If anyone knows where to get their demo tape, please let the station know 'cuz our copy is missing in action.

With the Dayglos, it was fuck you society, piss on your governmental rules 'cuz we're all here to party. The pit got bigger, the sound kept coming and everyone was sweating. That ripping punk sound was there live and loud. It was over too soon; all of a sudden the lights were turned on and people were told to get their coats (Buckley's should get rid of their stupid coatcheck rules) and the crowd was left slobbering for more. 'Til next time.

Chthonic Gnome ▲



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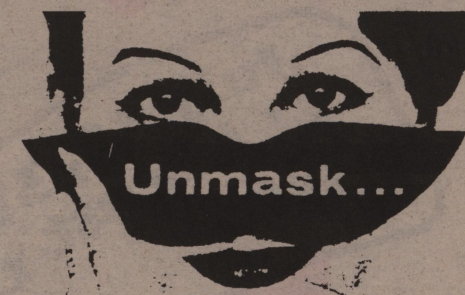


ROCK PLAYLIST  
ROCK block-programming can be heard three times a day Monday - Friday, on CFUV FM 102

| LW   | TW | CAN | Artist                               | Title                                      |
|------|----|-----|--------------------------------------|--------------------------------------------|
| (1)  | 1  | +   | The Hanson Brothers                  | Gross Misconduct                           |
| (-)  | 2  |     | Primus                               | Pork Soda                                  |
| (16) | 3  |     | Ween                                 | Pure Guava                                 |
| (8)  | 4  | +   | Pressure Cooker                      | Cooked                                     |
| (35) | 5  |     | Gas Huffer                           | Integrity, Technology and Service          |
| (5)  | 6  |     | Einsturzende Neubauten               | Tabula Rasa                                |
| (-)  | 7  |     | Steel Pole Bath tub                  | The Miracle of Sound In Motion             |
| (-)  | 8  |     | The Cows                             | Cunning Stunts                             |
| (22) | 9  | *   | Various                              | Raw Energy                                 |
| (11) | 10 | +   | hump                                 | Low Pile Carpet 7"                         |
| (21) | 11 |     | Sugar                                | Beaster                                    |
| (28) | 12 | *   | Random Killing                       | Re-issued                                  |
| (6)  | 13 | *   | Me,Mom & Morgantaler                 | Shiva Space Machine                        |
| (12) | 14 |     | Ani Difranco                         | Puddle Div                                 |
| (33) | 15 |     | Butthole Surfers                     | Independent Worm Saloon                    |
| (3)  | 16 |     | Frank Black                          | Frank Blac                                 |
| (-)  | 17 |     | My Dying Bride                       | The Thrash of Naked Limbs EP               |
| (42) | 18 |     | Claw Hammer                          | Pabulum                                    |
| (20) | 19 | *   | D.O.A.                               | It's Not Unusual...But it Sure Is Ugly! EP |
| (49) | 20 |     | Robyn Hitchcock & The Egyptians      | Respect                                    |
| (-)  | 21 |     | Various                              | Love & Napalm                              |
| (44) | 22 |     | Candiru                              | Unloved And Weeded Out                     |
| (24) | 23 | *   | Eric's Trip                          | Peter EP                                   |
| (23) | 24 |     | Various                              | Freedom of Choic                           |
| (-)  | 25 | *   | The Darkest of the Hillside Thickets | Hurts Like Hell                            |
| (-)  | 26 |     | Wipers                               | Is This Real                               |
| (-)  | 27 | +   | The Vinaigrettes                     | Wing Night                                 |
| (4)  | 28 | *   | Sloan                                | Smeared                                    |
| (10) | 29 |     | The Residents                        | Our Finest Flowers                         |
| (-)  | 30 |     | American Music Club                  | Mercury                                    |
| (-)  | 31 |     | Various                              | Straight Outta Ireland                     |
| (15) | 32 |     | Gruntruck                            | Push                                       |
| (-)  | 33 |     | Various                              | Falling Off the Planet                     |
| (25) | 34 | +   | Sundogsun                            | No!                                        |
| (46) | 35 | +   | Wanting To Work With Clay            | We Canadians Love Fibreglass               |
| (47) | 36 |     | Alice Donut                          | Medication EP                              |
| (-)  | 37 |     | Various                              | Pyloric Waves                              |
| (38) | 38 |     | Jeff Dahl                            | Wasted Remains...                          |
| (-)  | 39 |     | Ned's Atomic Dustbin                 | Intact                                     |
| (26) | 40 |     | Milk Cult                            | Love God                                   |
| (-)  | 41 |     | Polvo                                | Today's Active Lifestyles                  |
| (-)  | 42 | *   | Oblivion                             | Nemesis                                    |
| (-)  | 43 |     | Chris Mars                           | 75% Less Fat                               |
| (32) | 44 | +   | Crust                                | Beneath The Below                          |
| (37) | 45 |     | Pig Pen                              | Prick                                      |
| (-)  | 46 |     | Hammerbox                            | Numb                                       |
| (27) | 47 | +   | Sally Hose-Off                       | Ssshame...                                 |
| (-)  | 48 |     | Monster Magnet                       | Superjudge                                 |
| (13) | 49 |     | Kramer                               | The Guilt Trip                             |
| (-)  | 50 |     | The Meices                           | Alex Put Something In His Pocket 7"        |

\* denotes Canadian content  
+ denotes Vicorian content

| Label                 |
|-----------------------|
| Alternative Tentacles |
| Interscope            |
| Elektra               |
| Incentive             |
| eMpTy                 |
| Mute/Warner           |
| Boner                 |
| Amphetamine Reptile   |
| A&M                   |
| Scratch               |
| Rykodisc              |
| Raw Energy/A&M        |
| MCA                   |
| Righteous Babe        |
| Capitol               |
| 4AD                   |
| Peaceville/Cargo      |
| Epitaph               |
| Alternative Tentacles |
| A&M                   |
| Trance Syndicate      |
| Relapse/Cargo         |
| Murderecords          |
| Caroline              |
| Veritable Shrine      |
| Sub Pop/Cargo         |
| Incentive             |
| MCA / DGC             |
| Ralph                 |
| Warner                |
| Attic                 |
| Roadrunner            |
| Jettison              |
| Independent           |
| Independent           |
| Alternative Tentacles |
| Detox                 |
| Triple X / Cargo      |
| Sony                  |
| Boner                 |
| Merge                 |
| Cargo                 |
| Polygram              |
| Independent           |
| Restless              |
| A & M                 |
| Independent           |
| A & M                 |
| Shimmy Disc           |
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